

MUSICAL AMERICA

VOL. XLI. No. 26

NEW YORK

EDITED BY MILTON WEIL

APRIL 18, 1925

\$4.00 a Year
15 Cents a Copy

RAVINIA SEASON TO INCLUDE NEW WORKS AND NOTED SINGERS

Thirty-seven Operas Announced as Répertoire for Notable North Shore Series, to Open June 27, under Louis Eckstein—Novelties Include "Jewels," "Mignon," "Pasquale," "Manon Lescaut," "Masked Ball," "Crispino" and "Juive"

CHICAGO, April 11.—Thirty-seven operas, seven of which have never been sung at Ravinia, are announced as a repertoire for the approaching summer season of ten weeks, beginning June 27, by a company of distinguished artists under the management of Louis Eckstein.

The works new to this outdoor theater are as follows: Wolf-Ferrari's "Jewels of the Madonna," Thomas' "Mignon," Donizetti's "Don Pasquale," Puccini's "Manon Lescaut," Verdi's "Ballo in Maschera," the Brothers Ricci's "Crispino e la Comare" and Halévy's "La Juive."

Among the new items in the performances will be Lucrezia Bori's impersonations of the title rôles of "Thais" and "Manon Lescaut" and Rosa Raisa's first appearances in "Fedora" and "Madama Butterfly." Giovanni Martinelli will add to his repertoire the name part of "Andrea Chenier."

The season promises to be the most important and distinctive in the fifteen years of the North Shore organization. Among the singers engaged, Mme. Raisa and Helen Freund, sopranos; Ada Paggi, contralto, and Giacomo Rimini, baritone, are new to the company.

In addition to those already named, the roster of artists will include Graziella Pareto, Marie Sundelius and Margery Maxwell, sopranos; Merle Alcock, Ina Bourskaya, Anna Correnti and Philine Falco, mezzo-sopranos and contraltos; Mario Chamlee, Tito Schipa, Armand Tokatyan and Giordano Paltrinieri,

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COATES RESIGNS AS ROCHESTER LEADER

Difference in Policy with Eastman Results in Withdrawal

ROCHESTER, N. Y., April 14.—Albert Coates, English conductor, has tendered his resignation as leader of the Rochester Philharmonic Orchestra to George Eastman. His withdrawal from the newly organized symphony is a result, it is said, of differences in policy in the conduct of the Eastman School of Music and the Rochester Philharmonic.

That the conductor is leaving his post with the kindest feelings for the orchestra and its backer is evidenced by the following excerpt from his letter of resignation:

"I am writing to ask you in all friendship to accept my resignation. After our talk last week, in which you sketched out to me the future policy of the orchestra concerts, I feel that it would not be possible for me to work according to the

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DETROIT SYMPHONY REENGAGES LEADERS

Gabrilowitsch and Kolar Will Conduct Again Next Season

DETROIT, April 13.—The executive board of the Detroit Symphony Society has unanimously decided in favor of the reengagement of Ossip Gabrilowitsch as conductor. Acting upon the suggestion of Mr. Gabrilowitsch, the Society

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SIX NATIVE WORKS WIN EASTMAN TEST

Rochester Men Under Hanson to Play MS. Pieces

LOS ANGELES, April 11.—Works of six American composers have been chosen for performance by the Rochester Philharmonic on May 2, in the competition recently held under the direction of Howard Hanson, head of the East-

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WOMEN'S CLUBS TO AID IN LAUNCHING OF YOUNG ARTISTS

General Federation Enters into Affiliation with National Music League to Provide Engagements for Struggling Native Musicians—"Clearing House for Talent" Is Aim of New Movement, Mrs. John D. Sherman, President, States

WOMEN'S clubs throughout the country will undertake an intensive program this year for launching young artists on professional concert careers. In order to carry out this work, the General Federation of Women's Clubs, by a recent action of its national board, has become affiliated with the National Music League of New York, an organization sponsored by prominent patrons of music, which aims to help the young artist achieve a successful début and to become self-supporting.

The General Federation, according to an announcement made this week by Mrs. John D. Sherman, its president, is urging every important organization in the country to give at least one concert this year by a young singer or instrumentalist who has not yet achieved prominence.

The National Music League was founded and is being financed by a group of influential patrons and musicians for the purpose of tiding young musicians over the uncertain time between student days and a concert career. The league is an outgrowth of the New York City Music League, a local organization with a membership of 11,000 persons. Harold V. Milligan is director of the National Music League, and the Executive Board includes Mrs. Otto H. Kahn, Richard Aldrich and Marie Kieckhefer. On the advisory committee are Mrs. John Henry Hammond, Mrs. Gilbert Montague, Florence McMillan, Mary

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LOS ANGELES PLANS DOUBLE OPERA SERIES

Noted Stars Engaged for Autumn Season Under Merola

LOS ANGELES, April 11.—In addition to the season now being arranged by the Los Angeles Opera Association from Oct. 6 to 20, a second series of lyric drama will be given in this city with famous stars and at popular prices by the newly-organized California Grand Opera Company in the new Olympic Auditorium next October. A permanent opera school for local artists is a feature of the latter project.

A group of Los Angeles capitalists, headed by J. M. Danziger, prominent financier, is sponsoring the season of the new operatic organization, which is led by Gaetano Merola, director-general of the Civic Opera Association of San Francisco, with Alexander Bevani, producer, as artistic director. Both were

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Photo by Arnold Genthe

HAROLD BAUER

Pianist, Whose Outstanding Place Among Recitalists Was Again Demonstrated in a Recent All-Schumann Program Given in New York. Mr. Bauer Has Been Reelected President of the Beethoven Association for the Seventh Consecutive Year. (See Page 44)

NEW CHICAGO ORCHESTRA TO TRAIN PLAYERS

CHICAGO, April 11.—The founding of a training orchestra for symphonic players at the Chicago Musical College was announced today by Carl D. Kinsey, business manager of the college, as a supplement of the work to be done in the preparation of young singers and dancers for the operatic stage. The orchestra will commence rehearsals in September under the leadership of Isaac Van Grove and will make at least two appear-

ances at Orchestra Hall next season, giving talented soloists in the student body the opportunity of being heard in concertos and arias under professional conditions.

Mr. Van Grove will train students in the art of conducting, and advanced students in composition will have the orchestra at their disposal for the performance of works ready for the public.

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Portland's Symphony to Be Enlarged in New Régime Under Spiering's Bâton

A SEASON of four months of orchestral music will be given by the Portland, Ore., Symphony, of which Theodore Spiering was last week appointed conductor for next season at a meeting of the board of directors held in the western city, as reported exclusively in *MUSICAL AMERICA*. Mr. Spiering was guest conductor of the orchestra at a concert on March 18, and his appointment is a direct result of his success on this occasion. He is one of the few Americans to hold such a post.

When interviewed in New York, following his appointment to the Portland post, Mr. Spiering said that he expected to give a series of regular symphonic programs, with a well-balanced combination of classic and modern works, during the next season. Mr. Spiering said that, although the Portland season would be only four months long next year, plans are being made for expanding the scope of the orchestra, as well as its season.

There is a rumor that the Seattle Symphony will be revived and run with the Portland Symphony under a joint conductor but this could not be verified.

"I have always done pioneer work and this is, I believe, another step in the same direction," Mr. Spiering said. "In fact, Portland was the scene of my early pioneering, when I went out there from Chicago with my quartet some twenty years ago. Portland has changed since those days when chamber music was a radical innovation. Many people are prone to think that the West is still 'wild and woolly.' That is of course absurd. Although Portland is only about eighty years old, I was delighted to find a highly cultivated public, ready to appreciate the art in its highest expression.

"The very fact that the musical public has not been surfeited with concerts to the extent which we are experiencing here, gives to their receptive faculties a keenness of appreciation which to a certain extent has been dulled in the consciousness of eastern audiences. This faculty of the concert-goer together with the rapid and substantial development



Theodore Spiering, Newly Appointed Conductor of the Portland, Ore., Symphony of a city like Portland gives hope of splendid future musical activities.

"When the invitation came to me to be guest conductor of the Portland Symphony on March 18, I received well-meant advice from many colleagues; to make concessions to western audiences. This is exactly what I did not do. I believe that an artist who makes concessions only succeeds in lowering his own standards. I am bringing to my next winter's task a great enthusiasm which I firmly believe will be shared by the Portland musical community."

Mr. Spiering is an expert violinist, and is one of the conductors who have risen from the orchestral ranks. As concertmaster of the New York Philharmonic, he gained fame in musical circles in 1911 by stepping into the place of Gustave Mahler, when the great leader suddenly became ill. Since then Mr. Spiering has led orchestras here and abroad and a few years ago returned to the New York Philharmonic as guest conductor for a concert.

by the fall, the singer thought nothing of the accident at the time and attended a dinner party given in her honor in the evening and fulfilled her recital engagement in Carnegie Hall on the following night. As her program progressed the long breaths became more and more painful, and the next morning it was necessary to call a physician, who bandaged the rib and ordered several days' rest. Mme. Hempel has now completely recovered and left New York the first of the week for a tour of the Pacific Coast.

ENGAGE OPERA STARS FOR SAN FRANCISCO

Début of Scala Soprano and Vittadini Work Scheduled

SAN FRANCISCO, April 11.—The first performance in the United States, outside the Metropolitan Opera House, of Vittadini's "Anima Allegra," and the American début of Rosina Torri, soprano, from La Scala, will be features of the third San Francisco season of opera in September and October. The season will consist of eight subscription performances, two Saturday night performances, one gala production and one children's matinee.

The operas to be presented will be chosen from the following: "Aida," "Samson and Dalilah," "Traviata," "Rigoletto," Massenet's "Manon," "The Barber of Seville," "Marta," "L'Amore dei Tre Re," "Faust," "Tosca," "Butterfly" and "Fedora."

Among the leading singers will be Claudia Muzio and Elvira de Hidalgo, sopranos; Marguerite D'Alvarez and Irene Marlo, mezzo-sopranos; Tito Schipa, Fernand Anseau, Antonio Cortis and Ludovico Oliviero, tenors; and Riccardo Stracciari, Cesare Formichi, Marcel Journet, Vittorio Trevisan and Antonio Nicolich, baritones and basses.

The works will be given under Gaetano Merola, assisted by Pietro Cimini and Giacomo Spadoni. The ballet of twenty-four will be under the direction of Natale Carossio. The orchestra, as in past seasons, will be the San Francisco Symphony. The chorus of 125, chosen from local singers, is already rehearsing under Mr. Spadoni.

An important engagement is that of Giovanni Grandi, scenic painter of Milan, who will come to San Francisco after the close of the Italian season to direct the scenic department of the company.

Artists of the company will be heard at the close of the San Francisco season in five or six opera performances in Los Angeles.

American Novelties Listed for Friends of Music Concerts Next Season

Three first performances are listed in the preliminary announcement of the Society of the Friends of Music for next season, which will again sponsor a series of ten subscription concerts on Sunday afternoons in the Town Hall, New York. The first one will be Frederick Jacobi's choral work, "Poet in the Desert," which will be included in the initial concert on Nov. 8. Paolo Gallico's Septet for string quartet, horn, piano and voice will have its first performance on Nov. 22, and on Dec. 13, Wetzel's Suite, "As You Like It," will be the novelty. Other works will be by Bach, Mozart, Mendelssohn, Brahms, Haydn, Debussy, Handel and Rubinstein. Artur Bodanzky will again be the conductor and Stephen Townsend, chorusmaster.

H. C. Becker Takes Over "Telegraph" Critical Post

H. C. Becker, well known in New York as a publicity man and writer on musical subjects, has been appointed to take over the work of Theodore Stearns as music critic of the *Morning Telegraph* for the remainder of the season. Mr. Stearns has been sent abroad by the *Telegraph* to finish an opera he is composing.

Vice-President Dawes Paid for Regiment Band Instruments

MOST of the instruments played by the Fifth Regiment Marine Band at the Inauguration ceremonies in Washington on March 4 were generously purchased and donated by Vice-President Charles G. Dawes, an *International News Service* dispatch states. The instruments of the organization saw hard usage during the World War, and the dispatch quotes General Smedley D. Butler of Philadelphia as stating that the Vice-President on his own initiative supplied the money for new ones during a wartime visit to camp. "I do not know just how much Vice-President Dawes paid for the instruments," Gen. Butler is quoted as saying, "But I was told it was about \$17,000."

WILL ROGERS MAY SHARE CONCERT TOUR

Humorist Reported Engaged to Appear with Quartet Under C. L. Wagner

Although no formal announcement has been made, it has become known that Charles L. Wagner will add to his list of artists for the coming season an attraction altogether unique in the musical field—a combination of Will Rogers, conceded by many to be the world's greatest living humorist, and the de Reszké Singers. The first appearance of these artists in joint programs will be between Oct. 1 and Dec. 10 next.

Mr. Rogers' "Illiterate Digest" is probably one of the most widely known syndicate articles which has appeared in the public press.

In a recent speech made in London the Prince of Wales was quoted as saying that the most interesting man he met during his American tour was Mr. Rogers.

Mr. Wagner has made use of this interesting statement by the creation of a very apt phrase in announcing to the local managers his new attraction: "The Prince of Entertainers and Entertainer of the Prince."

The programs to be presented will be novel in character, both musically and otherwise.

The de Reszké Singers, a quartet made up of Hardesty Johnson and Floyd Townsley, tenors; Erwyn Mutch, baritone, and Sigurd Nelson, bass, made a first American tour this season.

Albert Coates Resigns from Rochester Philharmonic

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plans you designated. Every man, I feel sure you will agree, must, in order to do good work, have the conviction that the plan on which he is working is the right one, and this is where I cannot, I am afraid, see eye to eye with you. I do not mean by this to intimate that I criticize your plans. You know the town much better than I do, and I am, therefore, quite willing to accept your judgment in the matter of future policy for Rochester. I, however, personally could not work along those lines. I cannot act against my convictions and you cannot act against yours, and I, therefore, feel that it is better I should leave."

Mr. Coates has, in a sense, been the musical father of the Rochester Philharmonic, having led the young orchestra during the greater part of its life since its inception two years ago. In addition, Mr. Coates has done an immense amount of pioneer work in Rochester, having organized the conductors' class, the Rochester Junior Orchestra, composed of over eighty students, and the concerts intime in Kilbourne Hall.

Mr. and Mrs. Coates are sailing for England on the Berengaria on April 15, and his immediate plans include appearances in England and a season at the Paris Opera. Next fall Mr. Coates will go to Barcelona for his annual opera season, during which he will supervise the production of his new opera, "Ashurbanipal."

De Reszké Pupils Assemble at Paris Funeral

Many former pupils of Jean de Reszké, operatic tenor and teacher, who died recently in Nice, assembled at the Montparnasse Cemetery in Paris to honor his memory on April 9, according to a copyright dispatch to the *New York Herald Tribune*. The honorary pallbearers were eight students who had taken part in a performance of "Don Giovanni" coached by de Reszké in Cannes and Nice shortly before his death. A public memorial mass was scheduled to be sung in Paris in honor of the late tenor within a few days.

Choir School Receives Easter Gift of \$300,000

THE St. Thomas Choir School of New York has received an Easter present of \$300,000, the gift of Charles Steele, senior warden of the church and a member of the firm of J. P. Morgan & Company, according to an announcement made by the Rev. Dr. Ernest M. Stires at the close of his sermon last Sunday. The donor, a great lover of church music, bought and equipped the two houses in which the school is maintained, two years ago at a cost of \$200,000. The school is one of three such institutions maintained by Episcopal churches in Manhattan and provides training for thirty boys under the direction of Dr. T. Tertius Noble, organist and choirmaster of the church. The other churches maintaining choir schools are the Cathedral of St. John the Divine and Grace Church, both of which are heavily endowed.

Dozen Members to Quit Philadelphia Orchestra

PHILADELPHIA, April 11.—At least twelve members of the Philadelphia Orchestra will be absent from their desks next season, according to reports current in this city. Among those whose resignations have been tendered is Michel Penha, first cellist, who has been with the organization for five years and who will join the San Francisco Symphony. Philip Schmitz, third cellist, who has occupied that post for a score of years, will return to Cologne, where he will be active as soloist. Among others reported to have resigned are the following: Domenico Bove and Milton Bornstein, second violinists; Romain Verney, solo viola; Horace I. Brown and Clarence Jordan, second violinists; Boris J. Koutzen and Alexander Popoff, first violinists; S. Cheifetz, viola, and Frank S. Watson and Josef Smit, cellists. Seventeen vacancies in all will be filled, according to Thomas M. Rivel, head of the local musicians' union, and these are apportioned as follows: nine violins, three violas, four cellos and one trumpet.

Frieda Hempel Sustains Injured Rib Through Fall in Central Park

Frieda Hempel, soprano, sustained an injured rib on March 24, when her ankle turned in the course of a brisk walk in Central Park. Although badly shaken

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Modern Press Agents Outdo Nero in Arranging "Stunts"



Photo of Miss Bori, Wide World Photos; Mme. Matzenauer, Foto Topica; Mr. Lauri-Volpi, Fotograms; Mme. Ney, P. and A. Photos; Mmes. Onegin and Easton, International Newsreel.

PRESS AGENTS PICTURE SOME ARTISTS IN SPARE HOURS

Lucrezia Bori, Soprano of the Metropolitan, Is Represented as a Patron of the Arts. The Painting by Lulo Blass (Left) Shows Her in Brilliant Spanish Costume. According to the Next Photo, Margaret Matzenauer, Contralto of the Metropolitan, Occupies Idle Afternoons by Taking Lessons on a Soprano Saxophone. Her Mentor in This Picture Is Paul Specht. At the Right Is an Impression of a Rainy Day in the Life of Giacomo Lauri-Volpi, Metropolitan Opera Tenor, Which He Is Spending in a Solitaire Game of Mah-Jongg, with His Pet Chow as Spectator. In the Lower Row (Left), Albert Spalding, Violinist, Cheerfully Gives Instructions on Violin Playing, Complete in One Lesson, During a Visit to Hollywood. His Pupil, Vera Reynolds, Film Actress, Seems to Be Making Good Progress, Although Raymond Griffith, Another Artist of the Screen, Pretends to Be Stopping His Ears. As an Effective Winter Sport, a Press Representative Records Elly Ney, Pianist, as Advising Practise in the Open Air; She Has Chosen the Roof of Wanamaker's Store in New York as a Suitable Place to Work Up the Circulation. Finally, the Art of Brigandry Is Pictured as the Favorite Diversion of Sigrd Onegin, Contralto (Left), Who Cheerfully Stages a Miniature "Crime Wave" in Which Florence Easton, Soprano of the Metropolitan Is the Willing Victim



NERO was probably the first to essay unaware the arts of the musical press agent, as he sat in a high place and played while Rome burned. According to historical accounts, he was most particular that his recitals should be well attended, and never lacked a claque. Moreover, he could pay any price for notoriety. What, after all, mattered a city or two in comparison with one's art?

The modern publicity expert has been keeping up the tradition ever since. Once, perhaps, a mere scribe with a pencil behind his ear, and assistant only to the office boy himself, he has developed his technic to such a high point that he sometimes occupies a magnificent suite and is spoken of in tones of reverence as an eminent member of the "public relations counsel."

He says emphatically that he no longer believes in "publicity stunts." But, after all, he is probably juggling with words, for one soon discovers that he has substituted a less obvious trick in place of the old one. Gone, he will tell you, are the days when dancers were obliged to pose in bare feet in a snowy park to get their pictures in the paper; when prima donnas found it necessary to mount a camel and ride, unmoving, against a tawdry, painted background of desert and sphinxes. Forgotten the time when a diva donned a \$50,000 hat,

of gold and tinsel and flowers, to win her way into the press. Of course, there will always be a group of musicians sampling food quite informally and a high-heeled soprano playing tennis, nor will an artist ever visit California without being photographed with Charlie Chaplin or his colleagues. It is the thing to do, that's all. But except for a few stock "stunts," publicity has become a subtle art.

Pictures Pique Interest

"The American public runs—it doesn't read," says Frederick Schang of the Metropolitan Musical Bureau. "The high pressure of speed upon this country offers no time for the casual reader to peruse an article from A to Z. Half of our good people never read beyond the headlines of a newspaper. Hence the popularity of those small sheets which wisely dress themselves in gripping pictures. One has time for visual impressions, but when it becomes a question of taxing a tired mind the paper is thrown to the winds."

"A picture of an artist in the paper," says Robert Simon, publicity representative for Concert Management Arthur Judson, "is a better advertisement than a page of fine type about his accomplishments. The imagination of the crowd is not piqued by reason, but by images. A list of statistics is never as powerful as one definite, concrete picture, just as a train wreck involving many deaths is not as vital to the public as the death of the one girl on the train who was to have been married the next day. Of

such is the mental limitation of sight and feeling—regrettable in a way, but with it one must reckon."

Science of Compelling Attention

The power of any object to compel attention depends upon the absence of counter-attractions. How can an artist today achieve the front page of the newspapers when there are hundreds of violinists, thousands of pianists and, alas, an infinite number of singers, all trying for the same thing? "News" interest, unusualness, tells. This is a very simple matter, as we shall soon understand, for the publicity expert, whose work is a veritable science.

Take, for example, the time that two famous woman singers arrived in America on the same ship. The photographers could not concentrate upon both, and so the shrewd representative of one provided his client with a monkey (and, incidentally, the management with a bill for \$12 to cover the monkey's taxi fare to the dock). That settled the question. The lady with the monkey immediately became the cynosure of photographers.

By the law of intensity, all other things being equal, attention will be called to the most intense stimulus. Humor, too, is involved; but as a general rule humor is a dangerous device to use in drawing public attention—dangerous because individual ideas of humor differ widely. To Darwin the only humor was reversed expectation. To Aristotle and to Kant it was any incongruity.

"Florence Easton," says Heber Mac-

Donald, a well-known publicist who is now in the radio business with Alfred Grebe, Inc., "once for a lark rolled a hoop down Riverside Drive. Some people laughed and thought it very funny. Others thought it a bit incongruous with that artist's fine seriousness in her calling. But Miss Easton declared that even singers must have a vacation! At any rate, after the picture had gone from coast to coast, she was even better known."

"The announcements of Os-Ke-Non-Ton, Mohawk baritone, who has been heard in New York this season, with its 'Heap big audience! Heap big success!' is an example of moderation in advertising humor. It is funny, and yet it involves a characteristic Indian colloquialism familiar to the public. So it does not involve too great incongruity."

The public delights in taking glances into the past and the future. Arno Segall, American violinist, was guaranteed to take one "back to the days that culminated with Joachim." This kindled the memory of those who remember this artist's triumphs. Somewhat similarly, Frieda Hempel impersonates Jenny Lind. It is refreshing to leave this hurly-burly age for the romantic past. Again, it is a case of old times being best.

Speaking of Jenny Lind, one of the first persons to start musical publicity and "work the press" was P. T. Barnum, who engaged her for American recitals

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General Federation of Women's Clubs to Aid Young Artists in Concert Début

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Hoyt Wiborg, Mrs. A. L. Wolbarst, Mrs. Wm. Thayer Brown, Mrs. Monroe Robinson, Mrs. Townsend Morgan, Mrs. Morin Hare, Edward Johnson, Emilio de Gogorza, May Peterson and John Powell. Among the patronesses for the first concert held by the National Music League in Washington, D. C., were Mrs. Calvin Coolidge, Mrs. William Howard Taft and Mrs. Charles Evans Hughes.

The general purposes of the National Music League are as follows, according to a recent statement issued by its directors:

1. To enlarge the musical public of the United States, at present estimated to be only about 2 per cent of the population.
2. To provide an outlet for young artists; to bridge the gap which now exists between the time when the young artist is pronounced ready by his teachers for the public platform, and the time when he can become self-supporting and self-respecting. At present this gap can be crossed only by the expenditure of large sums of money and by charging fees for the young artists which their experience and present ability do not justify.
3. To provide a clearing-house for information of all kinds in regard to musical affairs, serving the music-lover, the manager, the student and the artist.

Federation Head's Statement

With regard to the affiliation of the General Federation of Music Clubs with the National Music League, Mrs. Sherman issued the following statement:

"The United States is spending more money to educate young musicians than any other nation in the world. A conservative estimate made by the National Bureau for the Advancement of Music places the amount at \$100,000,000 annually, while other authorities estimate a still larger amount.

"Millions for education, and not a cent to supply a market for the educated musician's trained talents! It is exactly as if rich men and women endowed a huge plant for the manufacture of objects of art and then, having no clearing-house or distribution center, left the output of the plant to decay in warehouses.

"By disappointment and deferred hope, the morale of the young artist is broken, the promising career never materializes and often the whole life is wrecked.

"Graduate musicians—young men and women graduating with high honors from American conservatories, protégés of philanthropists and musical foundations, artists are returning home from years of study in Europe, some of them with gold medals and records of operatic and concert appearances abroad, talented, trained, eager and—futureless.

To Relieve Conditions

"My attention was drawn to this situation this winter by women connected with our National Department of Music, and what they told me was confirmed by representatives of music conservatories, philanthropists and musical managers. If my administration achieves nothing else, it must do something to relieve the conditions which hamper the young American musical artist.

"Probably no single agency can accomplish more in this direction than the General Federation of Women's Clubs, with its large, wide-spread and influential membership, working through channels provided by the National Music League."

At its board meeting in January the General Federation indorsed the work of the League. The resolution of indorsement was proposed and signed by Mrs. Samuel Inman, chairman of Fine Arts; Mrs. H. F. Godfrey, vice-chairman of Fine Arts, and Mrs. Marx E. Oberndorfer, chairman of music.

"The next thing for us to do," said Mrs. Sherman, "is to see to it that our indorsement is followed by practical results."

The National Music League, she said, is supported by its membership and by a few wealthy men and women who have been giving generously for years to the education of ambitious American young people, and who now realize that "these graduates in music, these near-artists, must be tried out under the fire of public appearances."

The League's offices are in Steinway Hall, New York, where its staff is in touch with the leading managers of musical attractions. It charges no fee for its service to artist, manager or Club, but is a clearing-house for all three.

Its chief object, according to the executive's statement, is to help the gifted but inexperienced musician to work up from small dates to the place where he or she is an established concert artist in whom the commercial manager can find a profitable client.

"A Clinic for Musical Talent"

"From the viewpoint of the young artist, it is a clinic where he brings his talents as an ambitious and possibly great virtuoso," Mrs. Sherman stated. "He is given a hearing under most favorable conditions, and engagements are secured for the most outstanding talents at comparatively small fees. A record of success or failure before audiences is kept and on the basis of this record the fee for the young artist is advanced in accordance with his proven merits to the point where he is worthy the attention of an established manager, to whom he is then turned over.

"From the manager's viewpoint, the League furnishes a clearing-house through which he reaches the club women and Music Committees all over the country, and it supplies what he himself cannot supply, a series of 'try-outs' for the young artists.

"From the Club Women's point of view the National Music League means a series of better attractions for less money, and an opportunity to discover and help develop the talents of young American artists who will become the leaders in their respective lines in the next few years.

"The League functions primarily as a clearing-house. Under the present system of booking concert artists, musicians suffer from a series of widely-separated 'one night stands,' necessitating long and expensive railway journeys, and the clubs suffer from having to pay comparatively large fees for their artists, a large part of the fee going to pay the railroads and hotels." Mrs. Sherman gave an instance of one well-known singer who made three trips to the Middle West in one season, filling only four dates in all, spending practically all her fees on traveling expenses, despite the fact that the clubs engaging her paid her a fairly large fee in each case. She said that often the musical artist fills a single date of this kind at an actual loss of money.

Co-ordinating Clubs

"If these clubs could be co-ordinated in their musical buying, much of this unnecessary expense could be done away with and the artists, managers and clubs would all benefit.

"The case of the young and comparatively unknown artist is even more serious," Mrs. Sherman said. "It sometimes happens that a young musician with wealthy parents or strong financial backing can secure engagements through publicity and other means, while possibly the more talented but also more impecunious young singer or player has to give up the struggle solely because of lack of opportunity.

"Education is not enough. I have heard stories of young Americans who return to their native land after years of study here and abroad, after obtaining musical educations which cost sometimes as much as \$25,000, and have had to take badly paid commercial positions where their talents were wasted and their hearts broken, just because there was no chance for them to be heard. It is not a question of talent and ability, nor of education, but of opportunity. The young lawyer, doctor, preacher, other professional fledglings can earn a living while they gather experience and authority. Why not the young musical artist as well?

"The club wishing to book a series of musical attractions during the season can write to the National Music League, giving the dates selected. The League consults the route lists of the various managers, representing nationally known artists, and assists in arranging groups of bookings. Besides these established artists, it selects the most promising of the new musicians on its lists and suggests these to the club." The result, Mrs. Sherman believes, would be "a balanced musical diet of the great and the

near-great," a successful concert season for the club, a more profitable season for the established artists and encouragement for the newcomers in the musical world.

"All this can be done," she concluded. "It is not an impractical theory, but has been worked out carefully by practical minds in consultation with experienced managers, all of whom are most friendly toward the plan. All it requires for magnificent success is the co-operation of those organizations of both men and women who can open a market for promising young musical artists. I hope to see the various music chairmen of our Federated Clubs using the League toward this end."

BARS BROADCASTING OF COPYRIGHT MUSIC

Court of Appeals Denies Radio Right to Use Registered Compositions

CINCINNATI, April 11.—The right of radio stations to broadcast copyright music was denied by the United States Circuit Court of Appeals here early this week. The suit which this decision reverses was begun by the Jerome H. Remick Company, music publishers of New York, to enjoin station WLW from reproducing a musical composition entitled "Dreamy Melody."

The Court of Appeals quotes the copyright law of March 4, 1909, and states that while the fact that radio was not developed at that time may raise some question as to whether it was within the purview of statute, the statute may be applied to facts not anticipated, if it comes within its intent and meaning.

Counsel for the Society of American Authors, Composers and Publishers argues that a performance is no less public because the listeners are unable to communicate with one another and are not assembled within an enclosure. The artist is constantly addressing a great and widely scattered audience and

Gabrilowitsch and Kolar Reengaged for Detroit

[Continued from page 1]

also changed the title of Victor Kolar, who likewise has been reengaged, from "assistant conductor" to "associate conductor". Next season Mr. Gabrilowitsch will conduct all but one pair of subscription concerts, one Sunday concert and all of the choral concerts. Victor Kolar will conduct one pair of subscription concerts, all but one of the Sunday concerts, the Saturday morning series, the public school programs and will continue to lead the choir.

Mr. Gabrilowitsch has been conductor of the Detroit Symphony since 1918, before which time he achieved a fine reputation in the double rôle of pianist and conductor throughout Europe. Born in Petrograd and educated at the Conservatory there, he made his début in Berlin in 1896 and began his tours of Europe and America in 1900. During the last seven years he has expended his greatest efforts in shaping the course of the Detroit Symphony.

With Mr. Kolar he worked indefatigably for the presentation of "Elijah" in March and before that, the "Messiah". Scarcely a month during the last season has failed to bring a new or unfamiliar work of heroic proportions, the last one being the Mahler Symphony in G, never before given in Detroit.

MABEL McDONOUGH FURNEY.

is, therefore, participating in a public performance which is of profit to the person who runs it. Since it is for profit and not eleemosynary, it is against the commercial use of another's composition that the statute is directed.

Following the decision, most of the broadcasting stations of the country have been making arrangements for payment of an annual license fee in the form of block royalty to all members of the Society of American Composers. The Society won a case involving the same principle in the United States District Court of New Jersey in August 1923, when a decision denied Station WOR the right to broadcast certain pieces.

"Glorification of Police Whistle" in Modern Music Scored by Composer

TO the Editor of MUSICAL AMERICA:

I am sorry to break for the first time my principle of taking notice of printed criticism without complaining.

In his recent article, Mr. Henry Cowell bestows upon me the honor of representing with thirteen other European and American composers the "modernistic" activities. Moreover, he pays me the highest compliment of his clan by saying that my orchestral effects in my opera "Gagliarda of a Merry Plague," produced here recently, imitate those of Mr. Varèse.

I decline this admiration, however. The particular instruments I used in that score were chains, oyster shells strung on a wire, and a shaker filled with buckshot, a substitute for the commonplace sound of the tambourin. Can the discerning Mr. Cowell say where and when Mr. Varèse used these effects and when he invented those instruments?

I doubt whether there is anything to steal from Mr. Varèse, for sirens, police whistles and fog-horns were invented much earlier by the Mott Street Police Station and Henry Ford.

I beg also to call attention to the fact that by no means do I wish to pose as an "inventor." Chains were used formerly, as I know, by Schönberg, and oyster shells by jazz orchestras. My idea consisted only in combining the clanking of the chains with the lowest register of the piano and the rattling of oyster shells with the *chalmereau* of the woodwind.

Again, I confess, I borrowed some of my harmonies from Stravinsky—just as Mr. Cowell states—but I received also harmonic donations from Debussy, Beethoven, Palestrina, Huchald and from the Almighty Lord; such is the case with every composer who is not born deaf.

But, after all, I would not answer to this "commérage" were not Mr. Cowell taking part in the persistent fooling of our public terrorized by sirens, slapsticks and particularly by the dread of missing a new genius or being late to his birthday party.

I am speaking of the glorification of Mr. Varèse.

Playing the rôle of a martyred, unrecognized genius and inventor, Mr. Varèse has succeeded in charming a few "professors of modernity" and Greenwich Village prophets, poor naïve souls who do not know where the "inventions" come from. Mr. Varèse exploits European ideas and technical proceedings, but he is clever enough to choose those which are little known here. In his "Hyperprism," which some people name "a collection of enjoyable noises" and others "a picture of the zoo in making," we find all the old and stale tricks of Marinetti, Roussolo and other "bruiteurs" (noise makers). It seems that the whole trend of Mr. Varèse's original creation comes from that source, which dried up long ago.

In his recent composition "Integrale," Mr. Varèse does not borrow harmonies, but he adapts the whole aesthetic and technical idea from Stravinsky's "Les Noces." Mr. Cowell explains very well the technic of Mr. Varèse's work: "Other modern composers contain all or part of the elements of melody, harmony and counterpoint; Varèse attempts to omit these elements so far as it is possible."

Now let us take the description of "Les Noces" in MUSICAL AMERICA (Dec. 22, 1923) in an article from the pen of your humble servant, and you will find this: "Again and again Stravinsky tried hard to create a new manner, open a new path, create something which the world never saw and never heard before. . . . The new path which Stravinsky evidently wanted to demonstrate in 'Noces' consists in replacing the expressive strength of melody, harmony and polyphony by sheer rhythmic strain and pressure."

It seems to me that Mr. Varèse was quite impressed by this new path.

I wish to add that one must recommend highly the modesty of Mr. Cowell to inventors of Mr. Varèse's stamp. When Mr. Cowell uses "thundersticks" he advertises them as "Indian thundersticks" and not as "Mr. Cowell's thundersticks."

LAZARE SAMINSKY.

New York, April 11, 1925.

Glories of Palestrina's Art Undimmed After Four Centuries



SCENES AND FIGURES OF THE HEYDAY OF LITURGIC MUSIC

A Likeness of Palestrina from an Unauthenticated Portrait of His Period, Is Reproduced at the Upper Left. A Page from the MS. Score of the "Missa Papae Marcelli" Is Shown at Center. Orlando di Lasso, Greatest Composer of the Netherlands School, and a Contemporary of Palestrina, Is Shown at the Upper Right, from a Painting of the Period. Below, Left, Is a Scene from Pfitzer's Music Drama "Palestrina," in Which the Composer Is Represented as Being Inspired to Pen His Greatest Work by a Vision of an Angelic Choir. At the Lower Center Is St. Peter's in Rome, as It Appeared When Palestrina Held the Office of Maestro from 1571 Until His Death in 1594. The Last Portrait Is of Pope Marcellus, to Whom the Composer's Greatest Mass Is Dedicated

RECENT research in the archives of the Vatican seems to have disproved the fact that Palestrina was born during any year other than 1525.

Hence the time is ripe for a tetracentennial. Forget for a few moments the intervening four hundred years, and think rather how pleasant it would be to have lived at the time when Michael Angelo, Titian, Holbein and other great painters were walking in the flesh; when Cellini and Macchiavelli flourished; when Luther, Erasmus and Calvin were engaged in reforms, while Montaigne, Spencer and Bacon were philosophizing; when Shakespeare and Ben Johnson ruled the world of English literature, and opera was conceived in the palace of the Count Bardi!

All these arts were decidedly secular, but over against the laymen's there was a very different school which came to its climax with the reign of Pierluigi Santa da Palestrina and such friends of music as Popes Marcellus and Julian III. Palestrina's birth is being celebrated all over the world this year by colleges, conservatories and choral societies. In Rome the Italian government has spon-

sored a great celebration, to be given under the auspices of the Academy of St. Cecilia, perhaps the oldest conservatory in existence, Palestrina being one of its founders.

"The celebration in Italy," says Nicola Montani, leader of the Palestrina Choir, "is to last until June. Only a few weeks ago a concert was given in the Augusteum, Rome's chief concert hall, by the Roman Polyphonic Choir, under Raffaelli Casimiri. Motets, madrigals and masses representative of the composer's best works were given by the finest singers in Rome, who have been schooled in the traditional manner of such masterpieces."

Recently in Philadelphia the late Enrico Bossi, former head of the Academy of St. Cecilia of Rome, on his last American visit led the Palestrina Choir in a program devoted to works of the composer, and a formal celebration of the Quadricentennial in New York is scheduled to be given in Town Hall on April 19, when the Palestrina Choir will sing under Dr. Montani's leadership.

ONE of the greatest figures in the world of music during the period of the Renaissance is Pierluigi Santa de Palestrina, the date of whose birth has been generally accepted as 1525. The 400th anniversary of his birth is being celebrated in many parts of the world, especially in Italy, where he was one of the founders of the Academy of St. Cecilia in Rome and composed most of his great works in an age made brilliant by Michael Angelo, Titian, Macchiavelli, Luther, Shakespeare and others.

Except for the facts that Palestrina served under many Popes, was twice married and dedicated his most famous mass to Pope Marcellus, few facts of interest are known about his life. All of the lovely fables about the poor beggar boy "Janetto" singing in the streets until he was taken into the choir by the maestro of Santa Maria Maggiore, the tales of his scapegrace son and his dabbling in real estate and goat farms, have all been pretty well dissected since the time of Baini. If we only had records of his possible conversations with Michael Angelo or Ponthormo, or any of the other painters with whom he must have come in contact while in St. Peter's and the Vatican!

It would be of vast interest to see him in relation to the musicians of his time, such as Orlando di Lasso, who was setting the Netherlands aflame with his sacred and secular music. He was choir director of the Church of St. John of Lateran for a time and may have known Palestrina. He was the last of the great Netherland school and surpassed

Josquin des Prés in the polyphonic art which Palestrina perfected.

The Belgian brought up in Italy and the Italian pupil of a Belgian were very different and yet they have both exerted great influence upon musical evolution. Palestrina's importance is emphasized because he surpassed Orlando in the mastery of polyphonic music as a means of emotional expression.

The story is well known how the Council of Trent in 1563, in discussing the abuses of church music, decided to abolish all secular musical elements from the church. But wiser counsels prevailed and there was an opportunity to prove that polyphony might have an uplifting emotional effect and that it was not necessary to resort to the secular tunes of the day, such as the over-used "L'Homme Armé."

In 1565 Palestrina submitted three masses, the most famous being the one dedicated to Marcellus. This marked the culmination of Catholic Church music. Nobody before or since has written anything which so embodies the characteristic feelings of the Roman liturgy.

Soon after this climax of the Renaissance art and music definitely became secular, deserting the church. Rubens began to paint corpulent nudes, and Caccini and Peri wrote the first so-called operas. Pilgrimages changed

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"St. Matthew Passion" Leads New York's Holy Week Concerts

Bach's Great Choral Work Presented by Mengelberg—Franck's "Beatitudes" Sung and Gluck's "Orfeo" Given in Concert Form—Scriabin's "Prometheus" a Feature of Final Boston Symphony Programs—Recitals Continue

THE concert season is coming slowly to an end, but Easter week brought some performances of high importance, including a masterly rendition of the Bach "St. Matthew Passion," by Willem Mengelberg, with the Philharmonic Orchestra, the Schola Cantorum and distinguished soloists. César Franck's "Beatitudes" was given by the Oratorio Society under Albert Stoessel as the final concert of the organization, and Gluck's "Orfeo," or portions of it, by the Friends of Music under Artur Bodanzky, as their final offering of the season. Scriabin's "Prometheus" was heard under the leadership of Serge Koussevitzky, with the Cecilia Society of Boston coming with the orchestra for its final pair of concerts in New York.

Bach's "St. Matthew Passion" was sung at a special concert conducted by Willem Mengelberg, together with the Philharmonic Orchestra and an augmented Schola Cantorum on the evening of April 11. The soloists were Elisabeth Rethberg, soprano of the Metropolitan; Mabel Beddoe, contralto; Lambert Murphy, tenor, and Thomas Denys and John Barclay, basses. The work was not given in English, as has been customary for many years, if not invariably in English speaking countries, but in the original German.

"The Passion, according to St. Matthew," was written in its first form in 1729, when the composer was forty-five years old, and was given on Good Friday of that year in St. Thomas' Church in Leipzig, where Bach was "cantor." The work in its present form dates from about 1740. For a number of years it was given frequently in Leipzig, and then for a while it was forgotten until resurrected by Mendelssohn and performed in Berlin in 1829, exactly a century after its first performance.

The first performance outside of Germany was probably that given in London in 1854, under Sterndale Bennett. The English edition was published in 1862, with the translation of the original German text of Christian Friedrich Henrici and the adaptation of St. Matthew XXVI and XXVII, by Miss H. F. H. Johnston. The translation most generally used now in English-speaking countries is that by the Rev. Dr. Troutbeck which has not only the merit of being good verse in the secular portions but remarkably near to the King James version of the Bible in the sacred ones.

Portions of the work were sung in Boston in 1874, and it was given complete five years later. New York heard it under Dr. Leopold Damrosch the following year, 1880. It has since become a standard in the repertoire of the larger church choirs in New York as well as the oratorio societies throughout the country and has had many performances by the Bach Choir of Bethlehem, Pa., under Dr. Wollen.

Some criticism was made of Mr. Mengelberg for offering the work in German, but after following the performance closely with a score edited by even so fine a musician as Sir Edward Elgar, and reading the abysmally bad translation published in the program, the reviewer came to the conclusion that Mr. Mengelberg was right. In adapting Bach's recitatives to the familiar text of the Authorized Version, the changes in the notation were so many and in some cases so drastic that the music almost ceased to be Bach.

Mr. Mengelberg has utilized the Schola Cantorum more than once as a funnel

through which to pour into the gullet of musical (or unmusical, whichever you choose) New York, the choruses incidental to various works of Mahler. None of these, be it said, has whetted the musical appetites of the city to the extent of making it clamor for more. The same choir, also, had an unhappy adventure with the B Minor Mass of Bach a year or so ago, and there was, therefore, some wonderment as to how the mighty St. Matthew Passion would fare. It took only a few phrases of the sublime opening chorus to still any doubts. There may have been moments when we could disagree with Mr. Mengelberg both in the matter of tempi and dynamics, but the tradition in these matters having been buried under many years of silence when the Passion was never heard, there is nothing to go by, and any conductor is justified in playing the score as he feels about it. Mr. Mengelberg's playing throughout was consistent and devotional and at times possessed a spiritual quality that stirred one's very depths.

Technically, the chorus was a bit of perfection. There was never a ragged release or a premature attack, the tone quality, especially in the middle voices, and more especially the usually weak tenor section, was of great beauty. Some of the pianissimo singing was a revelation of what can be done. In a performance, the level of which was so consistently high, it is difficult to pick out any particular bit which was better done than the rest. The most effective choruses were those in which Bach is at his best, the opening and closing choruses especially, the Passion Chorale of Hassler, particularly the last harmonization, and the "Lightnings and Thunders." This last was like flashes of forked flame in the manner in which the antiphonal parts were snapped out.

The opening chorus, on account of its wavelike movement, is apt to become monotonous in spite of the questions and answers between the two choirs, but not so in this case. The *ripieno* part was sustained by a group of boys from the Paulist choir, but a too ardent trumpeter in their midst, evidently intended to help

them out, drowned them out instead. However, you cannot hurt Bach. Like Shakespeare, he soars above anything that is done to him, bad or good.

With the soloists, the palm for perfection of tone, phrasing and above all, for pure legato, goes easily to Elisabeth Rethberg. One regretted that Bach allotted such a small amount of solo to the soprano voice, so beautifully did Mme. Rethberg sing her portions, especially "Bleed and Break" and "In Love, My Savior Now Is Dying." Bach's little ornaments and slow coloratura phrases were delivered as if on one draw of the bow and there was never a vestige of an "h" sound. Mabel Beddoe, who assumed the contralto part at twenty-four hours' notice, and sang it for the first time in German, coped valiantly with its many difficulties. Under the circumstances, it would be manifestly unfair to dwell upon details which otherwise might have prompted criticism.

Lambert Murphy as the *Evangelist* was excellent and in spite of the high tessitura of his music, sang without apparent effort or fatigue. Incidentally, he was the only one of the five soloists whose words were understandable at all, which brings one back to the point of whether it matters in what language a work is sung until pronunciation and enunciation become twin daughters of the Angel Israfel, which they are certainly not at the present time.

A certain interest centered in the Dutch baritone Thomas Denys, who made his first New York appearance in the part of *Jesus*, which he has sung with much success abroad. Mr. Denys' voice is fine, of beautiful quality, particularly in its lower reaches. Above middle C, his production was not invariably even and on open vowels the quality of tone was not always good. The chief fault of his singing was a whinnying quality, due to complete absence of legato when singing slurred notes and florituri. As far as his interpretation is concerned, it could hardly have been better. Mr. Barclay had only a little to

do, but he did most of it quite well. The anti-legato league seems to have enlisted him also in its membership, but the greater part of his singing was good in style and fine in quality.

Much credit and many thanks are due to Wanda Landowska for her playing of the harpsichord accompaniments to the recitatives and in portions of the fully orchestrated bits. Miss Landowska made her version from the figured bass in Bach's original manuscript, and the mellifluous tinkle from her instrument did much to contribute the Eighteenth Century spirit to the performance. The oboi d'amore were played by Bruno Labate and Georges Apchain; the solo flute by John Amans, and the solo violin passages by Scipione Guidi, who was particularly successful in "Have Mercy, Lord, on Me." Louis Robert was at the organ.

Mr. Mengelberg made few cuts, but at that, the work ran, even with a very short intermission when he did not even leave the conductor's stand, from 8.15 to 11.20. At the conclusion, one felt a slight fatigue, for this is music which assails the brain as well as the ear, but there was no sense of weariness during the performance. The audience, which was a large one, listened with a devotional spirit that made one wonder whether these were the same noisy folk that haunt ordinary symphony concerts and the opera house. Perhaps Bach whelmed them into silence. Things happen that way sometimes.

JOHN ALAN HAUGHTON.

Maxim Karolik Again

Maxim Karolik, tenor, said to have been at the Petrograd Musicalnaia Drama, whatever that may be, gave his second recital of the season in Aeolian Hall on the evening of April 6. Mr. Karolik's voice impressed, as at his former appearance, as being of fair quality and volume and reasonably well schooled, though a certain acidulous timbre at times was not particularly agreeable. The program included four operatic

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"Prometheus" Marks Last of Boston Visits

TWO final concerts by the Boston Symphony, led with drillmaster precision by Sergei Koussevitzky, were the sum and substance of New York's orchestral week, both the New York Symphony and the Philharmonic having concluded their Manhattan seasons in the preceding sennight. Only the last visit of the Philadelphians now remains to be recorded before writing *finis* to the symphonic chronicles of the year.

Having elected to present Scriabin's "Prometheus, the Poem of Fire," as the *pièce de résistance* of both the Thursday evening and Saturday afternoon concerts, Mr. Koussevitzky augmented his orchestral forces to Scriabinic dimensions and brought with them the Cecilia Society of Boston, a mixed chorus of about 100 voices. Alexander Lang Steinert also made the journey to care for the highly important piano part.

The evening program, April 9, in Carnegie Hall, follows:

Concerto Grosso, No. 5 in D Major, for String Orchestra.....Handel
"Prometheus".....Scriabin
Variations on a Theme by Haydn, Op. 56A.....Brahms
Polovtsian Dances, "Prince Igor".....Borodin

Saturday's program repeated the "Prince Igor" dances, in which the chorus was utilized, as well as "Prometheus." Other numbers were Respighi's arrangement of Old Dances and Aires for Lute, and Debussy's "Nuages" and "Fêtes." The Debussy Nocturnes came as a request repetition from Koussevitzky's first concert in New York last November.

As the recognized apostle of Scriabin and the original interpreter of that composer's larger orchestral works, Mr. Koussevitzky presumably brought to "Prometheus" the insight and the sympathy to give it an altogether authoritative performance. His was the baton that summoned forth the "mystic chord"

at the first performance anywhere of the work, in Moscow in 1915, with the composer playing the piano part—seven weeks before Scriabin's death. There were two performances in America the same month, one by Frederick Stock in Chicago, only three days later than the one in Moscow; and a double-barreled one a fortnight later by the Russian Symphony in New York, the work being played twice at a sitting. Only Mr. Koussevitzky seems zealous in its behalf today, at least on this side of the Atlantic.

The Boston Symphony's performances were without the color organ, for which Scriabin provided a visual part in reds, yellows, greens, etc., to synchronize with the music in accordance with an arbitrary symbolic association. The Russian Symphony attempted the color program but did without a chorus. Consequently, it is yet to be said that the work has had a complete performance in New York according to the composer's intentions. His projected "Mystery," which would have added a "symphony" of perfumes to effects of sound and sight, was never destined to progress further than a few notes and jottings, so that conductors have never had to meet the problems of a part written in terms of scents and smells.

Scriabin's harmonic theories and his theosophical affiliations were of livelier interest when this music was new than they are today. His several tone poems must survive or perish according to their value as music, and not by reason of their mathematics or their philosophy. To the program annotators, therefore, can be left all this talk of Karma and Agni; and to the acoustical scientist the question of whether, in constructing harmonies solely on "the natural series of overtones," as the only ones mathematically correct, he has not merely limited his harmonic expression through striking out other traditional harmonies, rather than adding anything actually new to the vocabulary of music. His "mystic chord," built up of fourths; and his practice of evolving a composition,

melodically and harmonically, from one basic chord, may be regarded now as fetters holding him to a narrow groove, rather than as factors for emancipation from old formalisms.

The reviewer can only regard "Prometheus," for all its cosmic implications, as a lesser "Poème de l'Extase," expressive of the same rapturous, ecstatic mood, tinged with the same effeminism and suggesting the same hyper-sensual and even pathological considerations.

As is true of the Mahler symphonies, there is always something stirring in the sonorities of a large chorus united with an augmented orchestra in a climax such as brings "Prometheus" to its close. Any crescendo such as Mr. Koussevitzky achieved in the last moments of his performance makes the blood tingle. But the thematic material of "Prometheus" is inferior, even a little sickly in cast, and the work lacks everywhere the virility of that very creative spark which is all but deified in the Promethean philosophy, if one not of the cult is privileged to understand it at all.

As with his performance of the "Poème de l'Extase" earlier in the season, Mr. Koussevitzky gave this Scriabin work a meticulous rather than a tumultuous reading, seeking beauty of detail rather than the mounting frenzies of sound some other conductors have invoked in their quest of the rapturous. The chorus, Mr. Steinert and several soloists in the orchestra did their full duty by the work, and the ensemble was an altogether responsive one.

With respect to the other numbers, a very little comment will suffice. Mr. Koussevitzky plays old music exceeding well and the Handel Concerto exhibited the firmness and virtuosity of his strings. The Brahms Variations, too, bespoke musicianship and reins tightly held. The "Prince Igor" dances, if rather prosaically sung, supplied a refreshing conclusion for the program, by reason of their exotic melodies, their rhythmic vitality and their richly devised scoring. OSCAR THOMPSON.

Chicago Musical College to Train Orchestral Players



Photo by Moffett

Samuel E. Moist, Prominent Chicago Business Man, Who Is Sponsoring the Establishment of the Training Ensemble at the Chicago Institution



Isaac Van Grove, Leader of the New Orchestra for Training Symphonic Players at the Chicago Musical College

[Continued from page 1]

The orchestra will cooperate with the opera school which has newly been added to the Chicago Musical College's organization.

A complete, large orchestra will be ready to Mr. Van Grove's hand in September, when a schedule of semi-weekly rehearsals, with additional sectional practice as required, will bring into use the standard repertoire and new work.

The new enterprise owes much of its impulse to the enthusiasm and generosity of Samuel E. Moist, a philanthropic Chicago business man, who with Mr. Kinsey and Felix Borowski, president of the College, believes that the future of American music is in the hands of American students.

The molding of native orchestral players is intended to interfere in no way with the excellent work done by Frederick Stock and Eric De Lamarier in the Chicago Civic Orchestra, according to Mr. Kinsey, who states that the demand for able orchestral players far exceeds the supply.

Mr. Van Grove brings to his new post as head of this organization an ample experience as conductor of performances by the Chicago Civic Opera, and a wide knowledge of technic and repertoire.

EUGENE STINSON.

OMAHA HAS MUSIC WEEK

Local Symphony Aided by Soloists—Hinshaw Singers in "Figaro"

OMAHA, NEB., April 11.—Music Week, celebrated in Omaha March 9 to 13, included concerts by the Tuesday Musical Club, with Cecilia Hansen, violinist; the Omaha Symphony; Arthur Middleton, baritone; and Ben Stanley, Louise Shaduck Zabriskie and Henry W. Thornton, organists. A Brahms program, arranged by Mary Munchoff for the Friends of Music Club, had Engelbert Roentgen, cellist, as guest artist. The Apollo Club gave a private concert, with Maud

Fender Gutzmer as soloist, and "Marriage of Figaro" was performed by the William Wade Hinshaw Opera Company.

The Symphony gave the Fifth Symphony of Beethoven, Overture to Thomas' "Mignon" and the Cello Concerto in D Major by Haydn, with Mr. Roentgen as soloist, and conducted in a competent manner by Ernest Nordin. Liszt's "Hungarian Fantasie" was played by Frances Nash, pianist, who was enthusiastically applauded for her brilliant reading and was obliged to give many encores.

In the Hinshaw production of "Figaro" Edith Fleischer was heard as *Susanna* and Clytie Hine as the *Countess*. Pavel Ludikar was *Figaro*; Alfredo Valenti, *Almaviva*; Ralph Brainard, *Don Basilio*; Celia Turrill, *Cherubino*. The ensemble numbers were a delight to the ear. Great enthusiasm reigned.

MARGARET G. AMES.

COLUMBUS HAS SYMPHONY

Initial Concert of New Organization Given Under Hopkins' Baton

COLUMBUS, April 11.—The new Columbus Symphony of sixty-five players made its initial appearance, under the leadership of Earl Hopkins, recently in Memorial Hall. The nucleus of the orchestra is the Amphion String Choir, made up of pupils of Mr. and Mrs. Hopkins. Other instruments were later added and this season, with the support of the Chamber of Commerce, the Symphony was organized.

The program included the Overture to "Marriage of Figaro" by Mozart; "The Atonement of Pan," a Suite by Henry Hadley, which was given an unusually fine reading; the first movement of Tchaikovsky's Fifth Symphony, and other numbers.

Two local artists, Mrs. James T. Daniels, soprano, and Frances Beall, pianist, were soloists. Mrs. Daniels sang an aria from "Louise" by Charpentier, with the orchestra, and a group of songs to the accompaniment of Marian Wilson Haynie. Miss Beall played the opening movement of a Rubinstein Concerto in excellent style and gave as encore the Arensky G Flat Etude. The work of the conductor was deserving of the greatest praise.

Two interesting piano recitals were given recently by Marian Wilson Haynie and Grace Hamilton Morrey.

Franz Ziegler presented William Steinhauer in a violin recital.

A concert was given at Central Methodist Episcopal Church by Lillian Belfield, violin; Foster Miller, baritone; Florence Sheridan, accompanist, and Frances Boecher, reader.

EDWIN STAINBROOK.

Fragrant Tone Flowers Spring From Scriabin's "Mystic Chord"

LONG ago in Berlin, Mrs. Edgar Stillman Kelley had as a guest a young pianist from New York. Asked how she could endure the callow playing of the child, Mrs. Kelley replied: "Let her play now; she won't after she has begun to study."

A similar situation presents itself to the writer in regard to Scriabin. On first acquaintance, one is voluble over the new discovery. Later, there are no words to tell what one has found.

Imagine a chord of music as a chrysalis out of which soars a butterfly of resonance; imagine a chord as a rocket bursting into a thousand stars; imagine a chord as a flower, its form forgotten in the fragrance. Such is the music of Alexander Scriabin.

Who, in reading a printed page and moving from word to word sideways, like a crab, will apprehend the meaning? No more can the musician receive from the surface of sound the import of music. The sound behind the sound gives life to the music, as the Sun behind the sun gives it its light. Music is one of the simple mysteries; vibration in harmonious ratios.

Scriabin, early advancing beyond the stage of a copyist of Chopin, combined resonances never before united in the western world. The primary overtones take on the glamour of their new friends when Scriabin summons them to association, while the "mystic chord," or "nature's chord" as his disciples named it, evokes rare new aesthetic joy by its vague resonance of tones that the very player himself can not identify, once they are released to vibrate in combination.

Thus a spell is cast over even the interpreter, and his own consciousness, like that of the hearer, enters into that dream out of which the music originally flowed. In this lies the power of exaltation inherent in the later works of Scriabin.

The "Mystic Chord"

The "mystic chord" is not made, like chords of recent times, of alternating tones called thirds. It is made of fourths, large and small. Its build, from a given starting point, is an augmented fourth on which are superimposed in order a diminished fourth, an augmented fourth again, a perfect fourth and once more a perfect fourth. All these tones would be perceived faintly by a highly sensitive ear upon the

resonant sounding of the basic tone; but alas! it is only by faith and science that we know of their presence in the fundamental.

The fundamental itself being sometimes omitted in the music of modern times, we have the phenomenon of the presence of the physically imperceptible without its material counterpart.

It is difficult to know how far the theosophical studies of Scriabin influenced his later method, and how much was drawn from the mysticism of Russia herself. For of the five little motives, or runes, on which he builds the eighth of his ten sonatas some, at least, are ancient ritual groups of tones used by the Russian sect Khlisti. One of these runes, only two notes in length, is the theme of an "Invocation for Rain" harmonized by Stravinsky more than a dozen years ago.

A single song is accredited to Scriabin. This was dedicated to, and sung by, Nina Koshetz, in New York. His works otherwise are all for piano, save the five symphonies, of which the third, fourth and fifth are respectively the "Divine Poem," the "Poem of Ecstasy," and "Prometheus." His last work was Op. 74, a group of five preludes for piano.

Union of All Arts

It is grievous that the great orchestral work on which he was engaged at the time of his death in 1915 is forever lost to us. A union of all the arts, its purpose was to engage the senses completely in their highest activities, by their means opening the psychic receptivity of the audience, whom he called "passive initiates," to more exalted impressions than the earthbound mortal may receive. As one tunes in on the radio, so must the state of consciousness be "tuned in" to receive the message of this Russian master of music.

This is the era of conquest of the air. Why should not our souls, too, take wings, and mount with Scriabin?

KATHERINE RUTH HEYMAN.

DANES PLAN MUSIC WEEK

Programs of Native Compositions to Be Given in Copenhagen

A Danish Music Week will be held at the Royal Opera House in Copenhagen, Denmark, early in May, according to announcement made recently through the Danish Legation in Washington. The movement is under the auspices of a committee of prominent musicians in Denmark and under the patronage of the King and Queen, with the Danish Secretary of State, the Secretary of Education and the Lord Mayor of Copenhagen as honorary presidents of the committee. The program will consist exclusively of Danish music, and will include operas, opera comiques and ballets by representative composers, among whom are listed I. P. E. Hartmann, Niels W. Gade, Peter Heise, P. E. Lange-Müller, Carl Nielsen, August Enna, Fini Henriques and Hakon Boerensen.

The committee has issued a music week booklet, containing a survey of the work to be produced and a review of the history of the Danish Royal Theater and its influence on the development of the national cultural life of the nation. This book is being distributed both at home and abroad and invitations are being extended to foreign musicians and critics.

Berlin Opera Broadcasts "Parsifal"

THE Good Friday performance of "Parsifal" at the Berlin State Opera was scheduled to be broadcast from the station at König-Wursterhausen, with the object of reaching auditors all over the world, according to an Associated Press dispatch. The performance was to take place at 9 a. m. eastern standard time for the United States. Max Schillings was to conduct; Walter Kirchoff to sing the title rôle, and Bronsgeest that of *Amfortas*. The orchestra of the Grosse Volksoper and the Chorus of the Domkirche were to participate with the regular opera forces.

When Opera Brings a Gentle Tear: A Romantic Scene in the Parquet



Settling Down for a Comfortably Sentimental Three Minutes While the Tenor Sings an Affecting Air: "Our Foolish Correspondent" Pictures a Moment of Rare Family Accord, While the Feminine Members of the Household Shed Warm Saline Drops on the Immaculately Starched Shirt-Front of the Head of the House

WHEN the opera auditorium is darkened and the stage lights glow a soft blue, while the sobbing notes of the tenor rise in some familiar cantilena, the cares of the day, as it were, are comfortably forgotten. Even thoughts of how a new gown may be fulfilling expectations are temporarily submerged in the "unconscious" as *Rodolfo* tells of his romantic ideals or *Canio* laments the fate of a harlequin. The male mem-

ber of the house may be thinking of the latest quotation on bonds or he may be enjoying a brief nap in sitting posture, but his sturdy bulk forms a necessary bastion to the more impressionable feminine soul. "Wasn't it glorious?" sigh the ladies as the chorus comes on to perform a prayer or a concerted imprecation. Such are the inimitable thrills of opera-going! Though they cost a good bit, the general verdict is that they're worth the expense.



Hard-Hearted Foreign Conductors and the American Composer—Intimate Theater Ballet Production Surveys Misty Past and Probable Future—Wanted: A "Golden Age" Voice Teacher—Wagner Redivivus; or, Who Can Resist the Films?—Ohio Journalist Lambastes an Innocent Press Agent—A Pension for Albani—Aggrieved Tenors and the Land of the Free—Is the Don Coming Back to Broadway?—Cleveland's Cinema Palace

Dear MUSICAL AMERICA:

American composers are frequently charged with lack of craftsmanship, with lack of orchestral technic.

I suppose the accusation is often founded on fact; and when it is, patriotic Americans are performing a poor service for American creative art if they wax indignant and deny the charges.

We all want our own composers to be the equal in equipment with the European; no real friend of American composition wants a cheap victory on the unstable issue of nationality.

But—when the American composer possesses the technical equipment, when he is on a footing with the European musician, so far as training is concerned, then we must insist that he be accorded equal opportunity.

I would refer this statement to certain of our symphonic conductors; let them ponder the matter prayerfully and humbly. If they persist in treating competent composers as pariahs—well, two sides can play at this dangerous and unworthy game of musical nationalism.

Think it over, Mr. Conductor-Treated-Like-A-Prince!

If you want to be heartened in your conviction that an American composer can stand on his own legs, I would urge you who live in New York to make a pilgrimage down to the Neighborhood Playhouse, that cosy little theater on Grand Street which owes its existence to the artistic vision and liberality of the sisters, Alice and Irene Lewisohn.

It was in this friendly theater, you know, that Stravinsky's "Petrouchka" had its American première; a dozen important musical works have been produced here. At present a most engaging fantasy is being given, "Sooner and Later," which portrays in music, movement and color three planes of worldly existence: aboriginal life, contemporary city life, and life of a future age. Your critic has already described the scenario, which is by Irene Lewisohn and the orchestral score, which is by Emerson Whithorne.

You may not like the Whithorne modernity, but you will be obliged to confess that the composer has limned the essence of the futuristic ideology, and you will be forced to admit that the Whithorne craftsmanship and ingenuity is deliciously apposite to Miss Lewisohn's book.

Hidden in the pit, poised over the intricate score, is the conductor, Howard Barlow. Not an easy task, but young Barlow is fully equal to the occasion.

My only complaint is that this enter-

prise is hidden under a bushel-basket. Olin Downes of the *Times* and one or two other music reviewers have adventured to Grand Street; on the other hand, the chief dramatic critics have stopped at the Playhouse on their official round of inspection. The dramatic reviewers, of course, appraised only from their own side of the fence. The result would be the same if a music critic reviewed a Barrymore production of "Hamlet" with new music. He would devote a column or so to the composer and his musical setting, and then remark casually, "the play and the actors were excellent."

London doesn't seem to know Samuel Insull as the director of the Chicago Civic Opera Association. At any rate, I pick up a copy of the *Daily Mail* of London and find that Mr. Insull is described merely as "an American millionaire visiting London on one of his periodical visits to Westminster, where forty-five years ago he lived and worked as a poor office boy. 'Not a word of mention that he heads Chicago's opera, merely allusions to his business affiliations.'"

Now if Mr. Insull were a Californian and thus overlooked a lovely opportunity of emblazoning the fame of home opera, the Chamber of Commerce and Rotary Clubs would pass resolutions of indignation.

I have a notion Mr. Insull is trying to make himself as inconspicuous as possible so as to avert collisions with English artists.

My, my, but this is pathetic.

The newspapers on Monday morning published lengthy stories about a young soprano who had just received a letter from the secretary of the late Jean de Reszké telling her to come on to Nice for a month's study with the great tenor. But the famous singer passed away just after the letter was written.

The teacher of the soprano, Mr. Tamme, a musician of standing, thereupon burst out with loud lamentations. "Who can I go to now?" he asked. "The last of the 'Golden Age' of music in America and abroad has vanished with de Reszké. Emma Eames is in Paris, but not teaching; Lilli Lehmann is somewhere—I do not know where—in Germany; Sembrich is here, not abroad; and I wanted the foreign atmosphere! Melba is somewhere in England or Australia; as for Schumann Heink, I do not know. Where can I go now, whom can I find?"

I would not grow too disconsolate, Mr. Tamme.

As every musician knows, de Reszké was a real master; but, after all, no single human being has ever held the pass-key to the golden age of singing.

Is it not a fact, Mr. Tamme, that the students who studied and succeeded with de Reszké and other undoubted vocal masters succeeded primarily because of their latent gifts and their willingness to make any sacrifice to develop these gifts?

Humility is a rare virtue among singing students today; not many are willing to undergo the long and severe ordeal of training which makes great artists.

De Reszké and other distinguished artists have had the knack of inspiring their pupils to assume the rôle of neophytes; these apprentices were willing to submit themselves to arduous training—long hours and a routine which is almost inconceivable to the average student.

No one teacher, living or gone, has been the repository of all the secrets of the art, any more than one particular country has ever been the habitat of all the finest singers or instructors. Europe is a desirable goal for a student, but only after a certain point has been reached in studies and then under strict auspices.

Now that de Reszké, "the last of the golden age," has passed on, there is no further need for anybody to study in Europe—is there, Mr. Tamme? At last our teachers in America will come into their own.

What happens when strange fingers potter with musical subjects was apparent last week.

The dramatic columns of the *New York World* solemnly stated that "Richard Wagner, leader of the Rochester Symphony Orchestra," had written music for the new film play, "Siegfried."

Deems Taylor spotted the line and hauled it into his column, thereby absolving his own department and incriminating the lads, or the lassies, who man the theatrical page.

Mr. Taylor's connection with the

World will be brought to an end by May 1, if I guess correctly.

For some time Mr. Taylor's job has clashed with his work, so I suppose he is ditching reviewing in favor of composing. This is only a guess. There are several plays for which Mr. Taylor has not written special scores and he feels he must right this wrong.

If he really leaves his desk, the *World* will lose a most efficient music critic. He is readable and playful—that is, when he is not overworked. Lately he has been as humorous as George Washington—patriotic readers are invited to overlook this comparison.

The successor to Mr. Taylor may be—but, dear me, Deems hasn't quit yet, has he?

In every second metropolitan home in the United States you will find a piano. I am indebted to the *Milwaukee Journal* research experts for this information.

So now you know how half of the people is living. It is listening to the other half play their pianos.

Recently the pianoless half of the United States has been having its revenge. Every mother's son of them has bought a radio set and loud speaker.

For warmth in politics, go South.

The farther south you travel, the hotter the climate and the more burning the invective; if you don't quite understand my meaning, look up recent newspaper notes concerning Mexico, South America, Central America, et al.

For heat in opera, go to Ohio.

I thought the heroic age of journalism dead, but I find that I am mistaken.

I took up a copy of the *Lakewood Post* published in the Cleveland suburb and I find a most delightfully vicious, scathing editorial describing the person, mind and soul of one Benjamin H. Atwell. You may recognize in Benjamin our friend, the distinguished entrepreneur of music.

It seems that Mr. Atwell is not so well known in Lakewood as in New York—in fact, the chief editorial writer of the *Lakewood Post* begins his leader with these words: "As a blathering press agent, Ben H. Atwell reaches the very peak of his ability."

The editorial writer then pours scented vinegar and ashes over poor Mr. Atwell for his revolutionary statement that "Natural gifts, plus years of training—not hysterical enthusiasm—is the stuff out of which grand opera artists and grand opera are made."

Listen further to the chanting of the Lakewood writer:

"The shallowness of the mind of the man chosen to introduce the Metropolitan Opera Company is astounding. We look through the list of directors of the Metropolitan Opera Company and find there leading figures of the age. Sponsors of the spring festival include some of the most esteemed citizens of Cleveland."

"We protest against the ruthless heel of any ignoramus trampling the blade that has taken centuries to nourish. He condemns the life of the institution he represents, he thwarts the attainment of his mission, he misrepresents his employers, when he attempts to discuss a subject that he knows nothing of."

"We have all suffered excruciating pains as listeners to musicales devoid of music, but the growing demand for arts is the brightest spot we can see in this civilization of ours. Atwell's ill-advised screed may keep some from attending the opera festival—in which case he has committed an irreparable blunder. He certainly owes this community an apology for his slanders."

As far as I can judge, the "slanders" committed by Ben consisted of setting forth the artistic merits of the Metropolitan and opposing an unfair whispering campaign.

Every city in America should have local opera and amateur opera, but in no way, as I see, can the visits of the Metropolitan or any major ensemble do anything but encourage these efforts. There is a definite place for international opera, such as essayed by the Metropolitan and Chicago companies, and popular opera; each supplements the other.

If Ben continues to be the storm center of Cleveland's operatic tempests, I fear for his safety.

I advise him to start a revolution in Venezuela, tweak Mussolini's nose, or otherwise change to a safe and peaceable vocation located far from Cleveland's gigantic Auditorium.

Too often a country will neglect her celebrities; like Lord Nelson's widow,

everybody expects everybody else to do the right thing, with the result that nothing is done by anybody.

Albani was a magic name years ago. At the age of seventeen Emma Albani began her career at the Covent Garden Opera in London. For years she was hailed everywhere as a great soprano, until her stirring farewell concert in Albert Hall, London, in 1911. Since then, Mme. Albani has been living in obscurity. Mackenzie King, the Prime Minister of Canada, made a generous gesture recently when he asked *La Presse*, the French newspaper of Montreal, to organize a subscription for the aged prima donna. Mme. Albani is a native of Quebec, you know.

Dame Melba and Dame Butt also will help Mme. Albani by appearing in a benefit for her in London next month.

It is good to hear that Canada and England have not forgotten her artistic daughter.

Are we in America so considerate of superannuated American musicians?

New York, we all know, is a city of many nationalities. At that, most of us were a bit surprised last week when "the typical New York boy" was elected by vote of representative bodies.

A sturdy young lad of pure Italian parentage was chosen as the typical New York boy.

If you want to see this young American, you should visit the Metropolitan at almost any performance. The typical New York boy is a thorough-going opera standee.

I have received a number of messages from Chicago calling my attention to the success of Fortune Gallo's production of "Carmen" in English at the Chicago Auditorium.

Why not English?

I do not know, nor does anybody else know, any reasonable argument against the use of English as a singing language. I might object to the use of English in a distinctly French work at the Metropolitan, which is now the only real international opera house in the world, but the field is vast for Mr. Gallo and his followers.

Giacomo Lauri-Volpi is not quite sure if he will ever return to America.

The Italian tenor has been singing leading rôles at the Metropolitan and elsewhere in America for three years, and I understand he has the choice of being engaged next season.

But Giacomo is grieved; he declares his art is not appreciated here as it should be.

"I don't know whether I shall come back," he remarked pensively the other day.

Giacomo is an intelligent artist, a graduate attorney, so I am told. He has a virile voice and undoubtedly he has a clear conception in his mind of every rôle he essays; he knows exactly what should be done—but does he do it? I think not.

Our audiences do not take kindly to every type of voice; the so-called French vocal method, for example, has always been unpopular in America.

Lauri-Volpi does not sing with any objectionable nasal quality, but it is true that he labors when he takes his top tones, or he seems to labor, which amounts to the same thing. Effort in singing means strain, and strain means discomfort for both singer and hearer.

Perhaps these friendly words—I have a high regard for the intelligence of Mr. Lauri-Volpi—may point out to our disturbed friend that America is not such an inhospitable place after all. There may be deeper reasons.

Another point, Giacomo does not really know America, if he has been here for several years. He necessarily has a wrong sense of values on account of his slight knowledge of English. Of course, he knows French, German and possibly other tongues, but English!

Keep a level head, strive anew and then try America again, Giacomo!

For brevity and force in criticism I award my weekly prize to *Variety*.

Reviewing a musical comedy, *Variety* exclaims, "at \$2.75, petty larceny."

Time, the sprightly weekly news-magazine, is taken to task by a reader for publishing the rumor that Caruso,

[Continued on page 9]

MEPHISTO'S MUSINGS

[Continued from page 8]

like other singers, had a paid claqué. *Time* retorts that the practice of hiring claqués is a sort of musical insurance against an occasional unresponsive audience.

This is true, dear *Time*, but the practice is a pesky nuisance. Caruso did not require a claqué, but I do not think his good humored liberality could withstand the importunings of these professional applause-makers.

The truth is that the claqué is composed of men who have no real talent for their profession.

I have often suspected that most of them cannot even carry a simple tune. That six-footer with the shaggy beard, for example—why, I have watched his applauding for months, and I can testify he is always a minute too early or a minute too late with his calloused palms.

Then there is that fat barbery rascal with the curly black horse-tail moustache—he often steals a glance at some printed directions he holds in his hands. The fellow can't remember just who he is supposed to "Bis!" or "Brava!"

Why cannot the Snookus Musical Foundation open its purse for a Claquers' Training School?

* * *

I have been hearing sundry and assorted rumors with respect to "Don Giovanni," their substance being that General Manager Gatti-Casazza would like to give Mozart's long-absent masterpiece season after next, if not next year, even though no ideal interpreter for the title rôle is at hand.

If what I have been told is true, an effort was made to persuade Giuseppe de Luca to essay the *Don*. But de Luca, mindful of what came to pass when he undertook a rôle of somewhat similar character, so far as physical requirements were concerned—that of the Russian heartbreaker in Tchaikovsky's "Eugen Onegin"—shied at the prospect, knowing that he is not youthful enough in appearance or tall enough or slender enough to give illusion to the part, no matter how beautifully he might sing it.

Then Mr. Gatti (perhaps with the thought of making the foreign celebrities in his company sit up a little) is reported to have hinted that he might give Lawrence Tibbett a fling at it.

The young American who created a furore in "Falstaff" doubtless has the voice to meet any purely vocal demands the part might make upon him, and he

proved as *Ford* that he has real ability as an actor.

But he, too, would present problems for a make-up specialist, though quite different ones than those which might make de Luca hesitate to undertake the rôle. "Don Giovanni," it is true, has never been considered a rôle for a relatively inexperienced artist to undertake. But, for that matter, neither has *Ford*.

Meanwhile, I have heard that Michael Bohnen is actually rehearsing parts of the work, perhaps by way of convincing Mr. Gatti that he is the singer for the part. Mr. Bohnen is an artist of highly individual and often spectacular methods, and, judging by the talk I hear in the lobby, I would say that he is one of those who either win opera patrons entirely over to their way of doing things and make enthusiastic admirers of them or else drive them into a hostile camp of the doubting Thomases.

To anyone looking for a variety of irreconcilable views and fond of starting arguments I would recommend the experiment of getting a group of opera habitués together and asking them what their opinions are as to "Don Giovanni" with Bohnen in the part.

In Antonio Scotti the Metropolitan has a *Don Emeritus*. I have heard it said he gave up the rôle from choice, but after his remarkable return to his old part of *Falstaff* I can't help wondering a little what he would say if Mr. Gatti were to whisper something in his ear.

* * *

Referring to the five million dollar vaudeville palace in Cleveland, a New York paper uses a phrase which is seized on eagerly by our vaudeville friends:

"To America what the Paris Grand Opéra is to Europe."

The sad part of this statement is that it is true—that is, today.

When American business men have courage and sufficient imagination to invest five millions in an American opera house, then opera in America will thrive as well as American vaudeville in Cleveland and other American cities.

And, by the bye, I would remind you that Cleveland is proving herself a genuine devotee of opera—not so much as to detract from the attendance at the five million dollar vaudeville theater, but enough to convince certain Clevelanders that grand opera may after all yet become a favorite American pastime.

Why not? Even a French basso is infinitely more amusing than a trained seal, says your

Mephisto

ROMAN CHOIR SAILS

Music Folk Among Week's Complement of Outgoing Voyagers

Among the musical folk sailing for Europe during the last week were the members of the Roman Choir and their leader, the Rev. Antonio Grimaldi, chaplain of the Basilica of St. Mary the Major, Rome, who left on the Giuseppe Verdi on April 4, after giving more than 100 concerts during an American tour.

Margaret Matzenauer, contralto of the Metropolitan, was a passenger on the Aquitania on April 7.

Half of Milwaukee Owns Pianos; Daughters Play Most of Them

MILWAUKEE, April 11.—If Milwaukee may be regarded as typical of the larger cities, more than half of the families in metropolitan homes in the United States are without pianos. The percentage of owners is 48.74 here, according to the Consumer Analysis Survey for 1925. Most families owning a piano have an unright model, only 5.33 per cent having grand pianos. Daughters are the greatest piano users, according to statistics, which show that 34.86 per cent of the families purchased their instrument for girl members. Approximately half of the total list since 1920 is comprised of player-pianos. Next to these and the phonograph, the violin is the musical instrument most frequently found in urban homes. In Milwaukee 22.74 per cent of people owning musical instruments possess violins.

Departing on the same liner was Roland Hayes, Negro tenor, who was recently awarded the Spingarn Medal for the most distinguished achievements made during the year by a member of his race.

Max Jaffe, pianist, left by the Resolute on the same day.

Alfred Cortot, French pianist, left by the Rochambeau on April 11, with a party of American students who will study with him in Paris this summer.

Antonio Nicolich, bass of the Chicago Civic Opera, and Mrs. Nicolich, and Louise Taylor, soprano, of the same organization, were other passengers on this liner.

Charles Tamme, teacher of voice, with Mrs. Tamme and his pupil, Agnes O'Neill, left by the Berengaria on April 15.

Fitzhugh W. Haensel of the New York managerial firm of Haensel & Jones, sailed for Europe on April 8, to be gone until August. He will visit Portugal, Spain, France, England, Germany, Austria, Poland and Scandinavia to conduct negotiations for artists under his management.

Sailing on the Berengaria on April 15 was Ethel Leginska, pianist and composer, who will visit England, Germany and France. She will return to America about the middle of July, in time to conduct the Los Angeles Symphony at the Hollywood Bowl.

Dayton Choir Visits Ten Cities

The Dayton Westminster Choir, John Finley Williamson, conductor, began a tour of ten cities in the Middle West on April 13, when it gave one of its unusual programs in Richmond, Ind. Other cities visited were Chicago, Grand Rapids, Battle Creek, Lansing, Detroit, Cleveland, South Bend, Kokomo and West Lafayette. The tour was under the direction of M. H. Hanson.

How Music May Cure Varied Ills: Physician Gives Directions for Use

CURING varied ill with music is not an altogether new branch of science, although the therapeutic uses of the art have come into great prominence in recent years. In an address delivered over the radio recently, Dr. W. E. Dentinger of New York instanced David and Plato among the ancients who recognized its uses in restoring harmony and well-being to ailing bodies and minds. "For more than a century," he said, "there has existed in Munich, Germany, a hospital devoting itself entirely to musical therapeutics. It was at this institution that Gladstone was cured of neuralgic pains by listening to a violin solo in G Major; and the Queen of Roumania, Carmen Sylva, was cured of a nervous trouble by musical prescriptions written by Chopin. In Greater New York, fourteen leading tubercular hospitals are experimenting with music as a means of aiding recovery from this disease, and from statistics available it is learned that many cases are being benefited by it."

Fatigue can be easily cured by music, he said, and it is well known that persons who sing at their work tire less easily than others. He expresses a belief that the profession of the musician-physician will become a popular one in the future. "Anyone who can play two hymns a day need never be tired."

The reason for this far-reaching power of music is explained by Dr. Dentinger as follows:

"Life is vibration; music is vibration; therefore, music is life. Imperfect health is inharmonious vibration; music is harmonious vibration. Correct the imperfect vibrations in the human body, and good health must of necessity follow, as surely as night follows day."

"Great care must be exercised in the selection of proper music, if one would get the greatest amount of good out of it. Various instruments, and the different qualities of the voice have much to do with achieving success. The harp and violin are the best suited stringed instruments that can be used. The piano is good if the performer will avoid harsh music."

The best position for listening to music, in order to gain the greatest relaxation from it, in the therapeutic sense, is as follows: "Recline flat on a sofa, bed, cot, or on the floor or ground. Have your head point to the North, and your feet toward the South. This places your body in the direct polar electric currents. Elevate your feet about one foot above the position of your head, using pillows, or anything else you may find handy for this purpose. Rest your arms at your sides, the palms flat, downwards. Close your eyes and keep them closed."

BYRD MOCK.

Others heard were Mr. Onofrei, an agreeable *Alfredo*, and Mr. Basiola as the elder *Germont*.

Gladys Axman made a spectacular operatic debut here as *Santuzza* in Thursday night's double bill, and was cordially received by the largest audience of the week. Manuel Salazar was the *Turiddu*; Miss Kent, *Lola*, and Mr. Interrante, *Alfio*. Mr. Basiola's singing of the Prologue to "Pagliacci" was superb. Mr. Tommasini as the *Canio* was popular, and Miss Roselle a delightful *Nedda*.

Miss Roselle and Mr. Onofrei were the *Mimi* and *Rodolfo* of Friday night's "Bohème," singing with unflinching beauty and skill. Miss Kargau was a sprightly *Musetta*, and Mr. Valle a good *Marcel*. Mr. Cervi cared for the buffo rôles.

Saturday afternoon's "Martha" brought Miss Paggi to the title rôle, in which she was admirable. Miss Kent was a beguiling *Nancy*, and Mr. Onofrei and Mr. Interrante cared for the male rôles splendidly. Mr. Cervi aroused much laughter as *Tristan*. The ballet, following the opera, was enjoyed. Mr. Guerrieri conducted his sixth work of the week with authority.

The series was concluded on Sunday night with a performance of "Faust," in which Miss Saroya, Mr. Onofrei, Miss Kent, Mr. Valle and Mr. de Biasi were the chief participants.

On Saturday night "Trovatore" was given with Mr. Salazar as *Manrico*, Miss Saroya as *Leonora*, Miss De Mette as *Azucena* and Mr. Basiola as *Di Luna*. The Pavley-Oukrainsky ballet danced in both bills, and Mr. Guerrieri was the conductor.

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Apeda Photo

Voice
and Art

It is not often that a singer gives such pleasure by her voice, her vocal art and her fine sincerity as Elisabeth Rethberg of the Metropolitan Opera Company gave the audience yesterday afternoon at her first song recital in this city at Aeolian Hall. The freshness and opulence of the voice, the art with which it was controlled, the intelligence and conscience of the singer.—(OLIN DOWNES, TIMES.)

It is no news to opera-goers that this young soprano has a beautiful voice—fresh, well equalized, unworn and generally delivered with skill. Her singing was always tasteful and intelligent and in some instances touched with delightful grace and delicacy.—(W. J. HENDERSON, SUN.)

The enthusiasm that marked the afternoon's proceedings testified eloquently to the pleasure that Mme. Rethberg was giving her hearers—an enthusiasm that even a luckless reviewer may share. For as a singer, Mme. Rethberg has surely few living peers. Her voice is the sort one dreams of, and her use of it approaches perfection more closely than do most things in this highly imperfect world.—(DEEMS TAYLOR, WORLD.)

Miss Rethberg sang delightfully. And, too, she sang artistically, pronouncing the freshness and enthusiasm of youth. Her tones, whether in the lofty heights or in the medium range, varying to a finely spun thread of sound or swelling with superb volume, were ever faithful to pitch.—(GRENA BENNETT, AMERICAN.)

The quality of Mme. Rethberg's singing was, likewise, distinctly unusual. There were all the familiar attributes of her Metropolitan performances in the volume, purity and fluency of her tone and the expressive skill of the interpretations.—(F. D. PERKINS, HERALD TRIBUNE.)

It was scarcely to be expected that yesterday's recital would shed new light upon Mme. Rethberg's voice and art of singing, the beauty and expertness of which have so often been disclosed in the opera house to the general delight. But the occasion did indicate that the German soprano is one more of the infrequent operatic luminaries at ease on the concert platform, without aid of subterfuge or artifice, and that her technic of song will endure close scrutiny to uncommonly good purpose.—(H. F. PEYSER, TELEGRAM-MAIL.)

It is a rare treat to hear a really great artist, and none who listened to her program yesterday could doubt that she fully deserved that characterization.—(EVENING POST.)

It would hardly be justice to Mme. Rethberg to say that her recital was a success. It was more than that—it was a triumph. From the Mozart "Ridente la calma" to the last of the five encores that followed her final group, the afternoon was a long crescendo of enthusiasm. In recital, she is an artist of singular merit, of compelling charm.—(EDWARD CUSHING, BROOKLYN DAILY EAGLE.)

A TRIUMPH IN RECITAL

Drawing
Power

The concert proved a triumph for an artist whose modesty matches her accomplishments. Miss Rethberg's enviable reputation in opera had preceded her. The hall was packed; many stood back of the rail on the floor; many more were seated on the stage. The singer could readily have engaged a larger auditorium.—(OLIN DOWNES, TIMES.)

The customarily peaceful lobby of Aeolian Hall was thrown into a state of turmoil between 2.30 and 3.30 P.M. yesterday. Elisabeth Rethberg, a soprano of the Metropolitan, was about to burst into song recital and all these people were battling with one another to get into the hall to hear her.—(W. J. HENDERSON, SUN.)

Evidently Elisabeth Rethberg's concert management had underestimated the affection New York has for this gifted member of the Metropolitan Opera Company, for the mob of enthusiasts that gathered to hear her song recital yesterday afternoon quite paralyzed the staff of Aeolian Hall, and it was not until half an hour after the scheduled time that enough chairs could be placed on the platform to accommodate the overflow and allow Mme. Rethberg to begin.—(DEEMS TAYLOR, WORLD.)

Yesterday she gave delight to an audience that filled Aeolian to its limit, the stage occupied by many chairs for scores of last minute ticket-buyers, and all the standees that fire laws would allow. It was a response that testified to the popular appeal of one of the most satisfying members of the local colony of foreign singers.—(GRENA BENNETT, AMERICAN.)

Monday afternoon is not, as a rule, a period for large audiences, but 3 o'clock yesterday found all the regular seats sold and, until the actual start, twenty-five minutes later, a gradual accumulation of seats on the stage.—(F. D. PERKINS, HERALD TRIBUNE.)

One might have gathered from the thronged and palpitating condition of Aeolian Hall (the crowd filled the stage as well as the audience room), from the joyful noises and the profuse and resplendent blooms that the Metropolitan soprano was a recital favorite of long and settled standing.—(H. F. PEYSER, TELEGRAM-MAIL.)

So great was the jam outside the hall that the concert was delayed half an hour, and when it finally began every nook and cranny of the auditorium was filled, with as many people on the stage as could be accommodated.—(EVENING POST.)

A quite unprecedented thing occurred yesterday afternoon in the usually decorous matinee hours of Aeolian Hall. A crowd of excited, determined song lovers gathered about the doors, crowded all seats and a large portion of available stage room to hear Elisabeth Rethberg make her New York debut as a lieder singer.—(EDWARD CUSHING, BROOKLYN DAILY EAGLE.)

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ORATORIO SOCIETY PRESENTS "BEATITUDES"

César Franck Work Comes
Almost as Novelty in
New York

IN the final concert of its fifty-first season, given in Carnegie Hall the evening of April 8, the Oratorio Society of New York, singing under the bâton of Albert Stoessel, supplied an answer to possible questions as to why "The Beatitudes" of César Franck has been a work virtually unknown to New York audiences. Church performances aside, an adventure on the part of an insufficiently equipped chorus from across the Canadian line was the only recent representation members of Wednesday evening's audience could recall.

It seems improbable that there will be any loud clamor for immediate repetitions. The pall of monotony which descended over this concert before it had reached the half-way point was thick enough to have served as a screen for one of those transformations that are hidden in clouds of steam at the opera house. The audience was politely ap- plausive, but it was a devout soul that could confess itself enthralled or enraptured.

Mr. Stoessel's resources included, besides his ample and competent chorus, an orchestra of players from the New York Symphony, and seven soloists, Ruth Rodgers and Esther Dale, sopranos; Edna Indermaur, contralto; Arthur Kraft and Martin Richardson, tenors; John Barclay, baritone, and Charles Trowbridge Tittmann, bass.

What intelligence and earnestness could do for the work was done. Mr. Barclay, particularly, brought to the phrases of the Voice of Christ an intensified effort toward consecration, aided by much of vocal resourcefulness. Mr. Kraft projected his tenor passages smoothly and both Mme. Rodgers and Miss Dale sang with good tone and adequate style. Mr. Tittmann labored

manfully to give to Franck's Satan some semblance of the diabolical, and the others did their bit competently in concerted episodes.

Chorus and orchestra worked hard, not without some hesitating attacks on the part of the former, but with results generally commendable.

The tedium of the evening can be charged up elsewhere. The enthusiasms of d'Indy, Tiersot and others to the contrary, "The Beatitudes" falls far short of being an inspired work. Its sincerity is not to be questioned, but in its quest of the sublime it achieves, chiefly, merely the sentimental. The composer's humility of spirit is as evident as his religiosity. But an evening of humility on parade is about as wearying a thing as one can well imagine. No doubt this is good "church," but it is not music that exalts or even holds interest.

There are, of course, eloquent pages, but they are engulfed in many more that are commonplace. Instead of contributing something powerfully his own to French music in this score, Franck has echoed most of his immediate predecessors, naively, rather feebly, even childishly. Meyerbeer—of all composers!—raises his head in several of the sections, and the Seventh Beatitude (that in which Satan is summoned on the scene) contains the equivalent of whole pages from "Robert le Diable." Gounod, too, contributes nectar and attar of roses, diluted for sacramental purposes. There are moments, as in the quintets and the first half of the last Beatitude, when the Franckian genius makes beautiful music, but only moments. Then comes a return to the commonplace, as at the end of the work, when one wonders that a man with his head in the clouds could write a peroration so blandly inferior and earth-eathy. However, the text supplied by "Lady" Colomb (so designed on the program, although she was the wife of a French professor) would have chained down Pegasus, if the English translation used on this occasion does it justice. OSCAR THOMPSON.

New York Concerts

[Continued from page 6]

arias, one a, soprano number, "O Toi Qui Prolonges mes Jours" from Gluck's "Iphigénie en Tauride," being about the best sung of all. There were two good Casella songs, Duparc's "Le Manoir de Rosemonde," translated, for some obscure reason, "The Road to Rosemond." There were also songs in English and Russian. Mr. Karolik attracted a large audience, which was loud in its appreciation of his singing. Giuseppe Bamboschek played the accompaniments.

J. A. H.

Holland Trio Début

The Holland Trio, a new vocal organization, consisting of Josephine Kirpal, soprano; Elsa Letting, mezzo-soprano, and Mary Bennett, contralto, was heard in concert in the Town Hall on the afternoon of April 6. The organization did excellent work both in a cappella singing and with the accompaniments of Coenraad Bos, the tone balance being excellent throughout the concerts and the three voices blending in an unusual manner that bespoke not only good individual material but much rehearsal. Some early music by Martini and Hasse made an excellent beginning, the standard of which was maintained in trios by Van Rennes, Elgar and Taylor. Miss Kirpal and Miss Letting also did admirable work in duets by Brahms, Tchaikovsky and Gretchaninoff. It seems highly probable that this organization will make a permanent place for itself on the concert platform.

J. D.

Eurhythmy Recital

A Eurhythmy recital was given in the Heckscher Theater on the evening of April 6 by Lucy Van der Pals Neuschler, the American representative of the Goetheanum School of Eurhythmy in Switzerland, Miriam Wallace and students from Dana Hall, Wellesley. Leopold Othmar-Neuschler provided piano accompaniments and recitations.

Eurhythmy has been described as "visible speech, visible song." It differs from the ordinary garden variety of dancing in that each movement portrays

a definite word or mood or note of the scale in a language of its own. Several of the numbers were humorous in character. "V-A-S-E" by James Jaffrey Roche, performed by the student group, told of a cultured person who knew the history of the vase and an uneducated one to whom the ornament was nothing, and the conversations which these two carried on. The "Tragic Story" of Thackeray described the efforts of a Chinaman to transfer his pigtail from the back of his head to the front. Many moods and stories were thus represented, among others the merry "Hie Away" of Walter Scott, the "Lonely Wanderer" of Grieg, "We Are Searching" by Leopold Van der Pals, and a "Dance in Anapest Meter" to music by Max Schuurman.

G. D. N.

Soirée Musicale

A concert entitled "Soirée Musicale" was "tendered to" Anna Bergman, soprano; Camille Plasschaert, violinist; Cosme McMoon, pianist, and Paulo Gruppe, cellist, in the musical salon of Chickering Hall on the evening of April 6. Why the soirée was "tendered to" these artists, when they were the ones who made the music, was not explained. However, Mr. McMoon opened the soirée with a Prelude and Fugue in E Flat Minor by Bach, and also played Mendelssohn's Introduction and Rondo Capriccioso. Mme. Bergman then sang "Ah fors' è Lui!" from "Traviata," after which Mme. Plasschaert played Kreisler's arrangement of the "Hymn to the Sun" from "Coq d'Or" and Wieniawski's "Souvenir de Moscou." Mr. McMoon followed this with a group by Ravel, Godard and himself, this piece, entitled "Dolores," having to be repeated. Mr. Gruppe's single group consisted in numbers by Corelli, Glazounoff, Schumann and Saint-Saëns. The remaining brackets were two songs of Densmore, sung by Mme. Bergman, and two movements of a Piano Trio in D by Cadman, played by Mme. Plasschaert, Mr. Gruppe and Mr. McMoon.

Mme. Bergman exhibited a fine soprano voice, exceedingly well schooled, and her performance of "Ah! fors' è Lui!" was thoroughly satisfactory in every way. Mr. McMoon, while showing a tendency to play too loud, is possessed of a fluent technic and musical

[Continued on page 19]

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THE DAILY NEWS,
TUESDAY, MARCH 24, 1925

MME. RENEE THORNTON CHARMS IN CONCERT

Presents Novel Program
of Rare Numbers at
the Blackstone

By MAURICE ROSENFELD

Essentials for concert stage appearances include an engaging presence and an affable and agreeable manner. These characteristics are among the principal assets of Renée Thornton, lyric soprano, who is one of the favorite singers that come to visit us from New York City.

She is known here through her song recitals, as well as through the fact that she is, in private life, the wife of Richard Hageman, the well-known composer-conductor and accompanist. He was identified with Ravinia as well as with the Chicago opera as conductor, and has a high artistic record behind him.

Four Novel Numbers

Mme. Thornton presented a program of songs at the Blackstone theater yesterday afternoon, in recital, that had several elements of interest and novelty.

Four airs by old Italian composers (Peri, Rontani, Cavalli and Falconieri) transcribed into modern concert form by Pietro Florida, brought forth the pure lyric quality of her voice. The fine sustained music was presented with smoothly flowing liquid tone production and with the true art of "Bel Canto".

There was a rare selection of four songs by Franz Schubert, given with graphic interpretative art and with remarkably clear German diction, so that the last of this group, "Ungeduld," had to be repeated.

There were also some new Spanish songs by Joaquin Nin and Ernest Moret, and one of Hageman's songs, heard here for the first time, "Me Company Along," which proved a grateful number, and there were four encores given at the close of the concert.

Richard Hageman showed his musicianship with sympathetic accompaniments. The concert was given under the auspices of the Musicians' Club of Women and attracted a capacity audience.

RICHARD HAGEMAN is the TEACHER OF MISS THORNTON

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CHICAGO DAILY TRIBUNE:
TUESDAY, MARCH 24, 1925

Fine Success Is Achieved by Miss Thornton

Her Singing and Her
Songs Both Pleasing

By EDWARD MOORE

With quite the most unusual song program of the season, averaging distinctly higher than most of the more conventional ones, with exceptionally lovely singing, and with the superb accompaniments of Richard Hageman, there was a threefold reason why Renée Thornton, soprano, made the most pronounced success at the Blackstone yesterday afternoon that she has ever achieved here.

It is one thing to assemble some novel songs and call them a program; it is another to construct the kind of list that Miss Thornton sang. That needs not only a musical ear but something of a sense of the theater and a large degree of concert intelligence.

There was a group of fine, old, crusted Italian tunes of the sixteenth and seventeenth centuries in a modern transcription by Pietro Florida, a Schubert group of which only two songs are in the habit of getting on programs, some Spanish by Joaquin Nin and French by Ernest Moret—the "Jota Valenciana" of the former is one of the new notables—and an English and American group of which the American section ought to be highly popular. It consisted of two songs by Kathleen L. Manning and Mr. Hageman's "Me Company Along."

These are unusual songs, and they were unusually ingratiating when sung with the poignant tang that is in Miss Thornton's beautiful voice. She is somewhat more preoccupied with producing tone than enunciating words, but she gave an absolutely first class performance of Schubert's "Ungeduld" and Schumann's "Widmung" as its encore. And for a breath-taking example of what the voice and piano can do together, one remembers Moret's "Ondine" and Mr. Hageman's song.

Miss Thornton in private life is Mrs. Richard Hageman. The matrimonial union would seem to be not only social but of high art. Likewise, she has the quality of ornamenting the stage with a degree of personal beauty that will take you many months' search to find its equal.

RENÉE

THORNTON

3rd Chicago Engagement This Season

CHICAGO EVENING AMERICAN, TUESDAY, MARCH 24, 1925

RENEE THORNTON WINS HIGH PRAISE IN RECITAL

By HERMAN DEVRIES

Week-day afternoon concerts are not the habitual haunts of this column conductor, but whenever possible I have attended those of the Musicians' Club of Women, an organization always eager to applaud and launch whatever there might be of novel interest in the music world.

Yesterday's recital was given by Renée Thornton, soprano, with her husband, Richard Hageman, at the piano, and I believe the Chicago public needs no assurance beyond these names that the afternoon's entertainment at the Blackstone Theater was not only a remarkable hour of music, but a personal triumph for this gracious, lovely singer and her remarkable coadjutor.

In fact, as far as I can remember, I have not seen so large an attendance nor heard applause so hearty and spontaneous at any of these matinees.

As a mere record, one should state that Madame Thornton-Hageman was forced to increase her scheduled program 50 per cent, offering eight encores to twelve songs.

Real Art Applauded

If the audience shared my opinion, it applauded out of sheer gratitude for such natural, unaffected, yet highly cultivated art, this beautifully adjusted combination of native charm, grace, simplicity and the sophisticated vocal style that bespeaks the training and technique of the finished artist.

We must repeat what we have said before: Renée Thornton's progress in the last three seasons has been nothing short of phenomenal, that is why we feel discussion of her success at such length to be explicable and permissible. She is a living example of what can be done by tenacious, dogged, plucky study, and for this triumph alone Madame Thornton-Hageman might be congratulated.

CHICAGO EVENING POST

TUESDAY, MARCH 24, 1925

Mme. Renee Thornton in Song Recital at the Blackstone

By KARLETON HACKETT

Mme. Thornton gave a song recital yesterday afternoon under the auspices of the Musicians' Club of Women at the Blackstone theater. The program contained a number of unfamiliar and interesting songs and was well arranged. Mme. Thornton sang best songs of light character which did not make heavy demands on the sustaining power of the voice. "The Lamplighter" of Kathleen Manning was a taking little tone-picture which she gave with appreciation. It had to be repeated.

There is not as yet much variety of tone coloring in her singing and the full-voiced phrases are not always evenly sustained. But she has fine artistic appreciation and knows well just what she wishes to do. There is still a little caution in her manner as though she did not feel entirely sure of herself. The voice is of naturally pleasing quality, and she is bringing it under control. The public applauded her cordially and she had to add several encores.

Richard Hageman played delightful accompaniments. Some of them were little art works in themselves.

Voice Is Lovely

The voice today is lovely in its fresh, girlish, purring quality; it is handled with perfect ease and used with consummate musical discretion.

After the German group, concluding with Schubert's "Ungeduld," Madame Hageman added Schumann's "Widmung" and Saint-Saëns' "Mal," followed the French group. There was something Czecho-Slovak after the English group, which included two new songs by Kathleen L. Manning, "The Lamplighter" interesting us particularly because of its employment of the old French "Au Clair de la Lune" theme.

Spouse Plays as Well

I think Madame Thornton will not be displeased if I give a goodly part of the credit for this excellent and original program to her spouse, Richard, whose accompaniments would make even a totem pole come to life and sing. He makes each song he plays a musical picture.

The public liked his new composition, "Me Company Along," very well. It is distinctly singable and effective, as is everything Hageman writes.

CHICAGO HERALD AND EXAMINER

TUESDAY, MARCH 24, 1925

Thornton Proves Charming Recitalist

By GLENN DILLARD GUNN

Renée Thornton, soprano, and her gifted husband, Richard Hageman, composer-pianist, gave a recital yesterday afternoon before the Musicians' Club of Women in the Blackstone Theater, which proved one of the most charming events of its kind in a season filled with good things.

Mme. Thornton, with slight but lovely voice, has learned the art of the song recital, or at least so much of it that she satisfies and delights all who love fine poetry adorned and interpreted by great melody.

Her Schubert group, "An die Musik," "Zuleika's Zweiter Gesang," "Nacht und Traume" and "Ungeduld," was as nearly perfect as such things may be.



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BALTIMORE'S LIST INCLUDES NOVELTIES

"Beatitudes" Given First Local Performance by Students

By Franz C. Bornschein

BALTIMORE, April 11.—The Philadelphia Orchestra closed its series of concerts in the Lyric with a program which stressed French music. Chausson's Symphony in B Flat, the Fourth piano Concerto of Saint-Saëns, and a novelty, Germaine Tailleferre's Piano Concerto were heard. Alfred Cortot was soloist. The "Fête-Dieu à Seville" by Albeniz was also given.

César Franck's "Beatitudes" was heard locally for the first time when given by students of the Peabody Conservatory on April 3, under Gustav Strube. Soloists were William G. Horn, Walter N. Linthicum, Eleanor Chase Horn, Margaret Packwood, Wilhelmina Guttenson, Neenah Woods, Louise Cline, Maude Albert, Rebecca Hickok, Kathryn Melson, John Wilbourn, Louis Compton, Fenton Barrett, William J. Christopher, Daniel Powell, Albert Martinek and James Wilkinson.

The operetta class under Elizabeth Albert, a choir of women led by Eleanor

C. Horn, and a mixed chorus of which Agnes Zimmish is conductor, were assisted by the students' orchestra under Franz Bornschein, in a concert given on April 4 in the Peabody Conservatory. The program included works by Mendelssohn, Elgar, Coleridge-Taylor, Gounod, Wagner and Tchaikovsky. Soloists were Helen Carroll, Alice Walker, Wilhelmina Guttenson, Neenah Woods and Robert Mugford. Virginia Blackhead was the accompanist.

The Baltimore Music Club gave a program on April 4 in the Emerson Hotel, presenting compositions for two pianos, voice, violin and piano. Esther Love Polvogt, Agnes Zimmish, Marie Z. Schriver, Sara Finkelstein, Howard R. Thatcher, Maude Albert, Mrs. Isaac L. Kemper and Selma Tiefenbrun were participants.

Dorsey Whittington, pianist; Carl Schlegel, baritone, and Charles King, pianist, gave a program in the Associate Congregational Church under the auspices of the Young People's Club recently.

Louis Cheslock, member of the teaching staff of the Peabody Conservatory, recently gave a lecture on "Modern Music." Esther Love Polvogt played the piano.

George Castelle, coach, arranged an interesting concert in the Jewish Educational Alliance on March 29, and took part as a singer. Paul Nachlass, Henry Alsrue, Rose Berman, Rose Cushner, Jacob Dasche and Virginia Castelle also appeared on the program.

Nice Accords Honor to Young Boston Soprano Singing in "Butterfly"



Photo by Bain News Service

Madeleine Keltie, Soprano

BOSTON, April 11.—A dispatch from Nice to the *United Press* speaks of the success of Madeleine Keltie, a young Boston singer, in "Madama Butterfly" at the opera house there. The dispatch says Miss Keltie was called before the curtain twelve times following the second act.

Miss Keltie was born in the Roxbury district of this city. She is the daughter of Mr. and Mrs. John R. Keltie. She began her operatic career with the San Carlo Opera Company, singing soprano rôles, and her success from the beginning has been notable. For the past year or more she has attracted the attention of music lovers in Europe, and has been acclaimed in operatic rôles in many Italian cities. Last June she attained outstanding distinction in London.

REDLANDS PLAYERS' DEBUT

Community Orchestra to Be Heard in Municipal Bowl

REDLANDS, CAL., April 11.—The Community Orchestra of fifty players made its debut in a concert given at the Wyatt Theater as the final event of the Community Music Association's series. The orchestra made a distinct artistic success, under the efficient leadership of Carl Kuhne. The soloists were J. Herner, cellist, and W. Van Deuven, flautist, both of the Los Angeles Symphony. The program included Flotow's "Stradella" Overture, Grieg's "Peer Gynt" Suite, Strauss' "Blue Danube" Waltzes and several of Brahms' "Hungarian Dances."

The orchestra will be kept together during the summer months and will

assist each week in the Community Music Events at the Municipal Bowl. The interest in the orchestra is very keen, owing to the splendid support given it by the public of southern California and to the constant and energetic labors of the president of the association, Mrs. George Mullen.

The Philomela Chorus of the university during its annual spring tour was invited by Dr. H. J. Stewart, municipal organist of San Diego, to take over the entire program of the weekly Sunday afternoon recital on April 5 in Balboa Park. The program included organ numbers by the leader of the chorus, Charles H. Marsh, and choral works.

AMERICAN SYMPHONY GIVEN BY KANSAS CITY PLAYERS

DeRubertis Conducts Excerpts from Native Opera—Cecil Arden Is Soloist—Alda in Recital

KANSAS CITY, Mo., April 11.—American works formed the major portion of the last program of the series by the augmented Kansas City Symphony series, in the Shubert Theater. N. DeRubertis, conductor, roused deep interest in the initial performance of George E. Simpson's "American" Symphony. Mr. Simpson was several years ago a music reviewer for a Kansas City newspaper and is now engaged in business. He is an honor graduate of the Royal Conservatory in Leipzig, where he was assistant to Carl Reinecke for a year, and then studied in Berlin with Jadassohn and Bruch.

The symphony, in four movements, includes a few folk elements suggesting Negro and Indian idioms, but is free from any suggestion of dialect. Its broad harmonic treatment has the free spirit of plains and mountains. Mr. DeRubertis and the orchestra gave the work an impressive interpretation. The composer was given an ovation in which conductor and orchestra shared.

Two excerpts from Rocco Venuto's opera, "The Disciple," were warmly received. Mr. Venuto also is a Kansas City composer.

Cecil Arden, mezzo-soprano, was soloist, singing an aria by Halévy and three extra numbers. Hadley's Overture "In Bohemia," was given a spirited performance, and Chadwick's "Jubilee" from "Symphonic Sketches," closed an interesting program.

Frances Alda, soprano, was heard in the Fritschy concert series in the Shubert Theater, in a program of songs by Caccini, Philidor, Secchi, Purcell, Massenet, Merikanto, Rachmaninoff, Burleigh, Kramer, Maxwell and O'Hara. Mme. Alda particularly impressed in two arias from "Bohème" and in "J'ai pleuré en rêve" by Huc. Agnes Bevington played accompaniments and several solos. The audience was large.

BLANCHE LEDERMAN.

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"Elsa" Rolls a Hoop Along the Street as Publicity Men Devise New Features

[Continued from page 3]

in 1850. Before she came to this country he hired a man to write articles for the American papers concerning her charming personality and her wonderful successes in Europe. They were dated in London, under the signature of a special correspondent, and they made a personality of the "Swedish Nightingale" before she came to America.

Then Barnum asked budding poets to write the words for a song which she would sing as a "Welcome to America." Julius Benedict, composer, offered to set the chosen words to music. Barnum offered \$200 for the prize song, knowing that anything involving money would catch the public eye. The poems submitted numbered 753, and Taylor, who won the contest, was abused by the other 752 in letters of indignation, parodies and editorials—all of which pleased the far-sighted Barnum, who knew that although it was bad publicity for Taylor and not too good for himself, it was excellent for Jenny Lind.

"The difference in the position of the press agent and the newspaper today is startling," says Mr. Simon. "While the press used to clamor for news and advance announcements in the nineteenth century, it flips a coin today to decide what shall go into the paper and what into the waste basket. It has almost come to the pass that pictures sent are thrown on the floor, and if they land face upward are printed." This, Mr. Simon admits, is a nice little exaggeration, which he quickly supplements with the fact that pictures are used of important artists and even of unknowns if they are good looking women.

"In the regular news sections of the paper," he continues, "nothing passes the city editor purely for its musical value, unless it involves human interest, money or women and children. Usually it is vital, also, that one be already known. If Martinelli is ill, for example, that is a story, because he is a well-known tenor. If he were a minor artist, or if he were simply giving a program, that would not be a story."

"A woman artist," said Mr. McDonald, "planned a disappearance for the sake of publicity some years ago, but we discouraged her in the idea, since she was not sufficiently well known in this country to have it make any impression upon the public."

That \$5,000 a Night

"If a tenor be paid \$5,000 a night, it is a good story! Anybody who is connected with at least \$5,000, whether as salary, competition, gifts or alimony, immediately comes into the public consciousness."

"Women and children touch common chords of interest. They lend a dramatic touch and human interest to an otherwise abstractly known artist. There was recently a front-page picture in many of the metropolitan papers of an artist singing for some tubercular children. The cut showed her holding a sick child tenderly in her arms. This, combined with the fact that she was lovely to look at, was more than enough to give her a wealth of publicity."

"In the olden days there were just about ten stock tricks which every photographer had to use in catering to the press agent," said Mr. Simon. "She must carry an animal, ride horseback, be engaged in some sport, hold her youngest child, or dress as a soldier, as a cook, or in cap and gown. But it was soon discovered that such evanescent publicity had no appreciable effect upon the box-office receipts."

The ideal publicity person now realizes that his duty is not to get articles into the papers, but to create the actual news and let the paper write it. So-called "tie-ups" are the best method. This means connecting an artist with some news event of great importance.

"Nowadays, too," says Mr. Simon, "the radio has possibilities to promote the sales of a musician. In vaudeville, stars have been developed by radio, but as yet this means has little or no appeal to the concert audience."

Mr. Schang supplements this by saying that the radio is not good for the singer. "The product which the singer has to sell is an audible one. It is folly to give it away, because, in the first place, the radio is not yet perfect in its reproduction; and in the second place,

it is against the experience and all of the tradition of the show business to give a salable object away. When you have heard a good singer give his all, your gratification is dulled.

"Last month," he continues, "we had a radio interview with Anna Case, the soprano, in which she mentioned that she would give a concert on a certain date. This, I believe, is the first time a singer has appeared over the radio without singing, without giving his or her art away. And, outside of the radio field, there are just two legitimate kinds of good publicity. These include keeping the artist's name before the public through syndicate services, graphic publicity, and occasionally grasping an opportunity in the world of affairs."

As an example of the last, Mr. Schang tells about persuading Miss Case to sing before the Democratic National Convention last summer. He happened to hear that they wanted some one to sing the "Star-Spangled Banner" and immediately volunteered the artist's services. This tie-up between the singer and a national event resulted in 1000 clippings with her picture and 20,000 clippings which contained her name and the story.

The Critical Interview

One interview can often make or break an artist's career. For this reason the "public relations counsel," whenever possible, coaches a foreign musician before he arrives in America. When a certain pianist came over two years ago he was coached on shipboard for his first interview. He declared that he was the greatest pianist alive and deprecated his fellow artists in glowing terms. Thousands came to hear him play.

"When the Duncan Dancers came over they were coached to say that they were no longer disciples of Isadora Duncan," says Mr. Schang. "This simple denunciation would probably have brought the three young ladies to the front page of every paper, but they were steadfast in their loyalty to Isadora Duncan and preferred a quiet tour of the country to one of flagrant publicity."

"One thing you will notice," says Horace Coon, publicity agent of the Wolfsohn Musical Bureau, "in reading the papers is that an artist seldom voices a political opinion. The constant change of public sentiment and the inconstancy of the public would render such a policy dangerous to his career. Nor will he often give his philosophical or religious ideas. In short, the press man warns him against saying anything out of the moral and orthodox order of things. Only first-rate artists can succeed despite radicalism."

How much publicity is needed, one wonders, in the case of the greatest artists? Some require absolutely no advance notices. Nevertheless, because of their prominence, they are ever in the public eye. Others almost as great need only an occasional word to keep them in the people's mind.

"I can remember," says Mr. MacDonald, "when 'movies' were first used to bring the artist into the limelight. When Lina Cavalieri came to this country she delicately kissed the cheek of a celebrity while the movie man turned his camera. This was quite an innovation, since artists had, previous to this, merely lined up and bowed in a stiff and jerky fashion. Once a picture was taken of Josef Hofmann playing a Wagnerian transcription in Aeolian Hall. There was nothing extraordinary in that."

"But suddenly a camera man asked him to play 'Tipperary.' Mr. Hofmann said he would like to oblige but he was not acquainted with the piece. The camera man drew a wrinkled copy from his pocket. Mr. Hofmann played it through once as it was written and then developed it into a mighty concerto. All the men, in shirt sleeves, gathered around the piano and listened. Then a movie was taken which went all over the world. That Mr. Hofmann could play something Wagnerian was not phenomenal, but that a group of uneducated men should be charmed into silence by his music was another story."

"After all," according to Mr. Simon, "the full route book is more important than the full scrap book. Divorce cases may make movie stars, but if a tenor sings off-pitch all evening what consolation is there in his flair for bigamy?"

H. M. MILLER.

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NANETTE GUILFORD

SOPRANO

Metropolitan Opera Company

CONCERT MANAGEMENT ARTHUR JUDSON takes pleasure in announcing the addition of Miss Nanette Guilford to its list of artists available for concert appearances in the season of 1925-1926.

A few notices from Miss Guilford's appearances in concert and opera are reprinted herewith, and additional information concerning dates and terms will be furnished on request.

Miss Guilford made a very favorable impression as a concert artist; her voice, which can fill larger spaces, sounded dramatic, and she used it with some of the arts which she has learned in other places. It is a young fresh voice, of considerable range, and which permits the singer much latitude in the way of expression. All her songs were warmly received.—*New York Times*.

Miss Guilford, possessed of youth, personality and a good voice, has something tangible to offer an audience. We sat content in appreciating the soprano's full, fresh voice and the spirit and youthful buoyancy she put into her work. The enthusiastic audience evidently shared our feeling.—*New York Evening World*.

There is untarnished, resplendent metal in Miss Guilford's voice, treasure emphatically worth cherishing.—*New York Evening Telegram and Mail*.

At Town Hall, a young American soprano attached to the Metropolitan Opera House, braved the justly-feared dangers of the recital platform and conquered the ordeal valiantly on the whole. She is Nanette Guilford, and her name is certain to spell lustre in the singing world if she proceeds as she has begun.—*New York American*.

Nanette Guilford last night had a taste of what fame really means when the audience at the Sunday concert insisted upon her answering seven curtain calls. Her voice is beautifully shaded and warmly dramatic in tone.—*New York Evening Telegram*.

Possessed of a rich voice and a sprightly, vivacious manner, Miss Guilford won applause.—*Philadelphia Bulletin*.

She has a beautiful voice, warm and eloquent below and brilliant in its upper register. She has a vivid personality and interprets her songs with intelligence and great effectiveness. She sang an aria from "Andrea Chenier" really admirably, and deserved the tumultuous applause it earned for her.—*New York World*.

Nanette Guilford, making her Atlanta debut, and in her first year with the Metropolitan, handled her role in as charming a manner as could have been desired. She evidenced a freedom of action and voice distinctly complimentary, and to her were accorded no few moments of the audience's attention.—*Atlanta Journal*.

Miss Guilford sang "Musetta" last night with real spirit and with a voice of rare beauty.—*Rochester Journal Post*.

CONCERT MANAGEMENT ARTHUR JUDSON

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ST. LOUIS RESPONDS TO NOTABLE EVENTS

Opera Season and Recitals
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By Herbert W. Cost

ST. LOUIS, April 11.—The San Carlo Opera Company has completed a successful season in the Odeon, under Guy Golterman. Of especial interest were the appearances of Elda Vettori and Stella De Mette, both formerly of St. Louis, as *Tosca* and *Amneris* respectively.

"Tosca" opened the season and "Aida," "Rigoletto," "Cavalleria Rusticana," "Pagliacci," "Butterfly," "Lucia," "Trovatore" and "The Barber of Seville" followed, with an extra gala performance of excerpts from various operas as a Sunday afternoon attraction. Tina Paggi, Anne Roselle, Tamaki Miura, Bianca Saroya, Mario Valle, Pietro De Biasi, Gaetano Tommasini, Manuel Salazar, George Cehanovsky, Mario Basiola, Natale Cervi, Francesco Curci, Gilda Mercalle, Demetrio Onofrei, Philine Falco and May Hunt were heard. Fulgenzio Guerrieri conducted all performances.

Fannie Bloomfield Zeisler was the piano soloist at a concert given for the benefit of the Musicians' Fund of America. Mme. Zeisler played works by Scarlatti, Chopin, Liszt, Moszkowski, Rubinstein and others.

John McCormack sang to an audience of over 5000 in the Coliseum. He entranced his listeners with numbers by Handel, Bach, Brahms, Merikanto, Rachmaninoff and César Franck. An Irish group was also enjoyed. Lauri Kennedy, cellist, assisted, and Edwin Schneider accompanied.

Zlatko Balakovic, a young violinist, gave an interesting program in the Sheldon Memorial Hall, playing Mo-

zart's Concerto in D, Grieg's Sonata in G Minor, among other numbers. Miriam Allen was at the piano.

The New York String Quartet gave a delightful concert under the auspices of the St. Louis Chamber Music Society. The program was made up of pieces by Smetana, Haydn, Kreisler, Grieg, Dvorak and MacDowell.

The Morning Choral Club gave a cross-word puzzle play called "Chim-alma" for the benefit of the club scholarship loan benefit. The play was written by Mr. and Mrs. D. A. Renbel.

Frank Eisenberg, aged twelve, pupil of Frank E. Arnhold, gave a piano recital recently with success.

ELISABETH KUYPER

Composer—Conductor—Pianist

First and only woman winner of Mendelssohn prize for composition (Jury headed by Joachim).

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Conducted successfully symphonic and choral organizations in England, Holland and Germany.

Founder and conductor of the first Woman's Symphony Orchestra in the world under the direction of a woman in several European music centers, including Berlin, London and The Hague.

Founder and conductor of the Professional Women's Symphony Orchestra of America, Inc.

"Elisabeth Kuyper is an extraordinary composer, conductor and pianist of refined musical understanding who is indisputably suited to the working out and conducting of an orchestra or an opera-orchestra." — ENGELBERT HUMPERDINCK.

"Elisabeth Kuyper is a remarkably capable, fine-feeling, gifted and experienced artist and it is well known that she has given out the most striking work. She has an extraordinary talent for composition. Her compositions are notable for their independent spirit, beauty of form and forceful melody." — MAX BRUCH.

"Plenty of experience with orchestras." — TIMES, LONDON.

"The most famous woman conductor in London." — Liverpool Courier.

"Mme. Kuyper is a brilliant, fearless and sincere musician." — London Musical Standard.

"Fine musical feeling, confident control of her orchestra." — London Daily News.

"Elisabeth Kuyper, well known composer, conducted authoritatively and with musical finesse." — Leopold Schmidt, Berliner Tageblatt.

"Under the leadership of this experienced artist, Elisabeth Kuyper, the orchestra is assured a great future. She wields her baton with authority and temperament." — Vossische Zeitung.



"I like your songs very much." — EUGEN D'ALBERT.

SOME COMPOSITIONS OF ELISABETH KUYPER

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LEOPOLD AUER wrote MAX BRUCH of the KUYPER VIOLIN CONCERTO as follows: "INSPIRATION AND COMPOSITION SPLENDID. PLAYABLE AND THANKFUL."

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CANTATA FOR WOMEN'S CHOIR, ORCHESTRA (piano), RECITATION AND SOLOS. Publisher—Eulenburg. Performances:

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ZLATKO BALOKOVIĆ

Violinist

Season
1925 - 1926
in
America



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Upon His Return to Pittsburgh, March 23, Mr. Balokovic Received the Following Tribute from the "Press"

"Zlatko Balokovic, violinist, played what proved to be one of the most satisfying recitals of the season. He has technic to spare, draws a fine rich tone with his bow, at no time mechanical, but always abounding in what musicians choose to call 'soul'."

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"We have had few violinists who HELD OUR ATTENTION as did Balokovic."
—*Post*.

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—*Examiner*.

In St. Louis:

"Who listen must MARVEL at his tone—a TONE OF LIQUID AMBER AND MOLTEN GOLD."
—*Times*.

In Washington:

"Yesterday was an important concert, for it presented a veritable 'young Kreisler' in Balokovic, who ASTOUNDED AND THRILLED HIS AUDIENCE."

New York's Round of Concerts and Recitals

[Continued from page 11]

understanding. Mr. Gruppe displayed the excellent qualities that have always characterized his playing. J. A. H.

Lucie Stern, Child Pianist

Lucie Stern, "the eleven-year-old celebrated European pianist, who has made a great success abroad and in America," appeared in her first New York recital in the Town Hall on the evening of April 7. The Bach-Tausig Toccata and Fugue in D Minor, the Beethoven "Moonlight" Sonata, Schumann's G Minor Sonata and three Liszt pieces made up the program. Miss Stern is equipped with a good technic, mechanical agility and fleet fingers. These qualities were very much in evidence in everything which the young pianist essayed. The Bach number had power and speed. The Schumann Sonata had speed. At times there were passages which commanded attention. At other times there were passages which did not command attention. The audience applauded and demanded encores. H. L.

Richard Byk Plays

Richard Byk, pianist, appeared in recital in Aeolian Hall on the evening of April 7, with a program of more than casual interest for his New York debut. It is true that Schumann's Symphonic Studies and a well-worn Chopin group figured on the list, but there were also the "Tableaux d'une Exposition" by Moussorgsky, in Harold Bauer's slightly clarified edition, and a group of fairly novel shorter pieces. Mr. Byk was most at home in the last named section. Debussy's "Feu d'Artifice" was given with fine color and utmost brilliancy, and the "Irish Tune from County Derry" of Grainger had vigor and freshness.

The Chopin group was unhappy in choice and execution. The Berceuse was played far too rapidly and colorlessly and the A Flat Ballade was unpolished and marred by a lapse of memory. Also it seems rather a late date to be casting one's eyes about the ceiling over this composition, which is surely quite lacking in depth. Two Nocturnes received generally good performances, although why the B and G Major ones should have been listed as being in A Flat and G Flat respectively cannot be imagined.

Moussorgsky's Suite was better suited to Mr. Byk's style. These pieces were delivered with more imagination and freedom. Possibly the "Promenades" could have had greater variety of mood, and certainly people do not promenade through an art gallery at the pace that Mr. Byk decreed. It was, however, one of the most impressive debuts of the season. Among the encores were the D Flat Prelude of Chopin and several Waltzes of Brahms. W. S.

Albertina Rasch Dancers

Albertina Rasch, danseuse, assisted by Jacques Cartier, Agnes Roy, Mary Parsons, Signorita Grassi, Rodian Grizanov, Marcelo Fernandez and a company of twenty-five assisting artists, was seen in a dance recital in Carnegie Hall on the evening of April 7, with Max Rabinovitch at the piano as accompanist. Practically all of the solo dances and ensembles on the program had been seen at an earlier

recital in the Town Hall this winter, but they were all so good that they bore seeing again. Miss Rasch's individual work is of a high order, as she is not only a mistress of ballet technic but she possesses charm and, above all, that very necessary thing in a dancer, a sense of humor. The choreography in all the numbers showed imagination and, above all, brains behind that imagination, and the result was most gratifying. Miss Rasch's "Cinquantaine" was especially charming and the Bohemian dance to music by Smetana was very delightful, as was the "Chinoise" to Tchaikovsky's music.

A clever choreographic arrangement of Schumann's "Carnaval" was presented by Miss Rasch and the ensemble, and the pantomime drama, "La Gitana" written and staged by Mme. Alberti, gave Miss Rasch an opportunity not only to dance beautifully but to show her ability in tragic acting. The ensemble in the latter work was particularly good. While the program was somewhat lengthy, the interest was well sustained throughout and the large audience received all the numbers with enthusiasm. J. A. H.

Burnerdene Mason's Début

A voice of natural breadth and rich timbre was somewhat negated by lack of skill in its use, in the debut song program given by Burnerdene Mason, Negro contralto, in Aeolian Hall on Wednesday evening, April 8. The singer included a few spirituals in her program, Burleigh's arrangements of "Sinner, Please Don't Let This Harvest

Pass," "I Stood on the Ribber of Jordan," and "Go Down, Moses." Her singing of these, however, revealed no original interpretative treatment, and it was principally in numbers where the contralto was given opportunity for singing *per se* that she made her best effects. Arias made up a large part of her list, including excerpts from "Samson et Dalila," "Trovatore," "Huguenots" and Gounod's "Sappho," with a few songs in English. There seems no doubt that with a development of resources in expression and nuance, and the fundamentals of tempo and phrasing, which last week were neglected, the singer's voice might prove one to delight the ear by its velvety quality. Cora Wynn Alexander was not invariably successful with the accompaniments. G. D.

Hyde Auld's Début

Hyde Auld, a young Canadian baritone, made his first public appearance in recital in the Wurlitzer Auditorium on the evening of April 8, with Ellmer Zoller at the piano. Mr. Auld began his program with a group of old Italian numbers, all of which he sang well. His next group was in German except the final song, by Grieg, sung in English. A group of French songs followed, and the final bracket was of English songs.

Mr. Auld's singing has much to recommend it. That he is, as yet, a finished artist, cannot be said. His voice, naturally brilliant in timbre, is well handled for the most part, though a tendency to sing "open" especially in loud passages, rather impaired the inherent quality. He has already the germs of

interpretative ability that may, with experience blossom into a real flair for lieder singing. His diction as yet is none too clear and his German pronunciation leaves much to be desired. As a debut, however, the recital was well above the average and the prognostications are favorable for better things later on. J. A. H.

Williams College Concert

A miscellany of beautiful music, chosen from works of composers from Bach to Wagner, was a feature of the concert given by the Chapel Choir of Williams College, led by Charles Louis Safford, in the Town Hall on Wednesday evening, April 8. The academic choirs of the country have shown an increasing tendency to sing the music of the older polyphonic composers instead of ephemeral modern works. Mr. Safford is evidently a conscientious leader, and his conducting of works by Vittoria, Palestrina and Schubert and a group of Negro spirituals arranged by Burleigh, showed interesting results in the development of his material. Several fine basses were a feature of the chorus, with the tenors seeming rather less well represented. Some of the harmonic effects in the Palestrina number were interestingly achieved, and attacks and shading in general was meritorious. Laura Tappan Safford, mezzo-soprano, sang numbers by Wagner, D'Indy and Rachmaninoff, and later demonstrated her versatility by performing in a 'Cello Sonata by Sammartini. Mr. Safford played a Bach Choral Prelude for Organ, winning much applause. Solos were sung by S. H. Evans, baritone, and L. D. Kniffin, tenor, both of the chorus. R. M. K.

[Continued on page 41]

YOLANDA MÉRÖ



YOLANDA MÉRÖ SHOWS ART ON PIANO

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1702 Walnut St.

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Good Friday "Parsifal" Feature of Next to Last Week of Opera

Curt Taucher Saves Management from Change of Bill by Rising from Sick Bed to Sing—"Freischütz" Substituted for "Meistersinger"—Special Matinee of "Faust" and Repetitions of "Traviata," "Pelléas," "Samson," "Rigoletto" and "Petrushka" Given

THE penultimate week of opera at the Metropolitan was devoted entirely to repetitions of works previously sung, the most important individual event being the Good Friday "Parsifal," which was saved by the pluck of Curt Taucher, who arose from a sick bed to appear in the title rôle. Otherwise the bill would have been changed, as the only other tenor in the company who knows the rôle in German, Rudolph Laubenthal, also was ill. Saturday night's "Meistersinger" was changed to "Freischütz" because neither Mr. Taucher nor Mr. Laubenthal was available for the Wagner work. This meant that there were two performances of Weber's opera in one week.

Feodor Chaliapin returned to the company for a special matinee performance of "Faust," in which Queena Mario made her first appearance as *Marguerite*. Other operas of the week were "Traviata," "Pelléas et Mélisande," "Samson et Dalila," and "Rigoletto," combined with "Petrushka."

A Good Friday "Parsifal"

In keeping with the day, Good Friday saw the third performance this season of Wagner's "Parsifal" which drew a packed house of devotional listeners. A few sporadic attempts at applause after the first and last acts, were severely hissed and only after the scene in the magic garden were the artists brought before the curtain.

The performance was notable especially on account of the first appearance in New York as *Kundry*, of Nanny Larsen-Todsen who, it is said, sang the part for the first time in German on this occasion. Mme. Larsen-Todsen has been heard with success as the two *Brünnhildes* and as *Isolde*, as well as *Rachel* in "La Juive," but *Kundry* presents difficulties of another kind, both vocal and psychological. With the first of these, Mme. Larsen-Todsen coped valiantly and, for the most part, well. In lyric passages there was some tremolo and "drive" in her vocalization, but the dramatic portions she sang well, and in the first act, colored her voice in an almost supernatural way. The seduction scene was not especially seductive and the singer's costume suggested a Christmas tree more than the habiliments of an Oriental enchantress. Mme. Larsen-Todsen's *Kundry* has in it the germs of a great and exalting characterization. Unfortunately the opera is not sung often enough to give singers a chance to mature their dramatic ideas, but the prognostications are that this will be a finer performance the next time it is given.

Mr. Taucher arose from a sick bed to sing the title-rôle and in view of this, his work was good. A substitute was found for him in the temple scene in the first act where *Parsifal* has to stand motionless for half an hour without singing.

Mr. Bohnen's *Gurnemanz* provoked some discussion. To the reviewer, other authorities to the contrary, it seemed a vigorous, and well-considered characterization, fine vocally and acted with much more restraint than Mr. Bohnen usually brings to his parts. It was human and sympathetic and lovable, and vocally fine.

Another excellent piece of work was the *Klingsor* of Adamo Didur. Mr. Didur assumed the part in the pallid English version given just after the war and has had only a few opportunities to sing it in German. He was very impressive and made his scene one of considerable interest in spite of a nervous quality that detracted somewhat from its malevolence.

Mr. Whitehill's *Amfortas* needs no comment. He was *Amfortas* to the life

and if anything further can be got out of this rôle, it is difficult to understand how it is to be done.

Mr. Bodanzky gave a somewhat heavy-footed reading of the score whose pace is slow under the best of circumstances. The smaller rôles were capably filled by Mmes. Telva, Dalossy, Hunter, Rösler, Anthony, Delaunois, Robertson and Ryan, and Messrs. Gustafson, Bada, Schlegel, Meader and Altglass.

J. A. H.

Chaliapin in "Faust"

The red devil, having been temporarily supplanted by a grey one, resumed his sway at the Metropolitan Thursday afternoon, when Feodor Chaliapin made his reappearance at a special matinee of Gounod's "Faust." It was again difficult to say why the giant Russian's *Méphistophélès* was not more effective than it was. That his personality dominated the performance was not to be questioned, yet he seemed to saunter through it in a half-interested way, seldom coming to actual grips either with the part or the situations. His gestures had their accustomed grace, he was the same master of expressive detail as before, and he sang with a rough vigor that evoked protracted applause after the "Calf of Gold" and the Serenade. But, as compared to his other impersonations, this one persistently missed fire.

Queenma Mario made a very favorable impression as *Marguerite*, singing tunefully and gracefully. Armand Tokatyan was equally successful as the rejuvenated *Faust*, a rôle that becomes his youthful voice and bearing. Giuseppe de Luca sang with his customary finesse as *Valentin*. Others in the cast were Henriette Wakefield, Ellen Dalossy and Louis D'Angelo. Giuseppe Bamboschek, whose conductorial repertoire grows apace, led the orchestral forces.

O. T.

"Traviata" Once More

It was an excellent performance of Verdi's "Traviata" that the Metropolitan proffered on the evening of April 6. Lucrezia Bori was naturally the outstanding member of the cast, and a more charming and winsome *Violetta* it would be difficult to imagine. She was in good voice and sang the music with unusual brilliance and gave her characterization the necessary deft touches to lift it to the plane of real distinction. As much cannot be said for Giacomo Lauri-Volpi as *Alfredo*, whose naturally lovely voice lost much of its quality through his efforts to sing too loud. Giuseppe De Luca was *Germont*, singing with beauty of tone and acting with unction. The small part of *Marquis D'Obigny* was taken by Lawrence Tibbett, who discharged his rather insignificant duties creditably. Other rôles were well taken care of by Minnie Egner, Grace Anthony, Angelo Bada, Millo Picco and Louis D'Angelo. Rosina Galli, assisted by Giuseppe Bonfiglio, Florence Rudolph and the ballet was altogether charming in the divertissement in Act III. Tullio Serafin was at the conductor's desk.

H. C.

The Third "Freischütz"

Elisabeth Rethberg's beautiful singing of *Agathe* and Michael Bohnen's highly dramatic impersonation of *Caspar* were again in the high lights of "Freischütz," which was given its third performance of the season Wednesday evening. George Meader again substituted for Curt Taucher as *Max*, singing well within evident limitations of voice. Ellen Dalossy was a sprightly *Aennchen*, but her singing was frequently sharp and otherwise unsteady. Other members of the cast were the same as at earlier representations. Artur Bodanzky conducted.

B. B.

[Continued on page 43]



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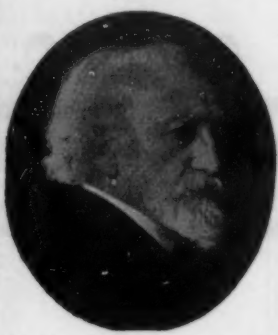
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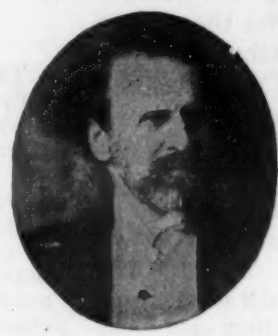
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Very cordially yours,

CLAIRE DUX.

January 12, 1925.

My Dear Miss Seckels:

I can with great pleasure tell you that in my opinion Lazar S. Samoiloff is one of the very few vocal teachers who lends simplicity to his teaching, detects the smallest defects in the voice and cures them as soon as he finds them. His radiant personality is a tremendous help to all who work with him. I unhesitatingly recommend him to all who are earnestly seeking the right way of singing. He has been my vocal guide for several seasons and I am still continuing to avail myself of his advice.

Very sincerely,

JULIA CLAUSSEN.

Mr. SAMOILOFF

Writes of

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STORM FAILS TO MAR MILWAUKEE'S OPERA

Three Performances Given
by Chicagoans—Plan
Auditorium Changes

By C. O. Skinrood

MILWAUKEE, April 11.—Despite the worst storm of the winter, which provided a damper at the outset of the grand opera season, the series of three performances by the Chicago Civic Opera Company were a splendid success. The series began with a vivid representation of Boito's "Mefistofele," and included a Saturday night performance of "Gloconda" and a Sunday matinée hearing of "Rigoletto." The entire series was given under the auspices of Marion Andrews at the auditorium.

At the close of the opera season, the auditorium management announced that a large sum of money will be spent in improving the acoustics of the building and making other improvements. The total cost of the changes, including the enlargement of the skylight, will approximate \$130,000. With these innovations installed, engineers say, the auditorium will be an ideal music hall. Tests were made during the opera season to give the data for the changes to be made.

"Mefistofele" became a vivid work, largely owing to the work of Feodor Chaliapin in the title rôle. The other artists also did outstanding work. Edith Mason as *Margherita*, was splendid in the Prison Scene and disclosed a voice of genuine beauty. Augusta Lenska was a winning *Helena*. Forrest Lamont, tenor, made an impressive *Faust*. Gladys Swarthout and Flora Perini completed a well chosen cast, and Roberto Moranzoni was a capable conductor.

"Gloconda" had an immediate success with Saturday night's audience. Rosa Raisa as the tragic heroine gave a brilliant vocal performance.

Antonio Cortis as *Enzo* displayed a voice of power, clarity and rich quality. He was accorded an ovation from the audience. Giacomo Rimini as *Barnaba* did splendid dramatic work. Alexander Kipnis was an impressive *Alexander*, and Miss Perini contributed some fine singing as *Laura*. Giorgio Polacco achieved great things with the orchestra and kept the tempo of the opera up to a high standard.

"Rigoletto" drew the largest attendance of the entire series and the greatest applause, indicating that old friends are best, even in opera. Florence Macbeth as *Gilda*, Charles Hackett as the *Duke* and Joseph Schwarz as the jester comprised a trio which would be hard to excel. Miss Macbeth's voice soared to heights with silvery sweetness. Mr. Schwarz reached a high musical standard, while making the title-rôle plausible, and Mr. Hackett was a heroic *Duke*, singing with great sonority and looking the part. Miss Perini again scored distinctively as *Maddalena*, and Virgilio Lazzari was a powerful *Sparafucile*. Henry G. Weber was a genuine success as conductor.

Hartford Singers Obtain Church Posts

HARTFORD, CONN., April 11.—The Aab Vocal Studio has had an exceedingly active season, and several of the pupils have been engaged as soloists in prominent churches for the coming year. Olive Yale Stoddard, soprano, will sing at the Asylum Avenue Baptist Church; Doris Griffin, soprano, will be at the Memorial Baptist Church; Alice Evans Wagner, contralto, will sing at the Wethersfield Congregational Church; Russel Nearing, bass, will be the soloist of the first quartet at the First Methodist Church. The Brahms Ladies' Quartet of

this city, composed of well-known church soloists, gave its first concert in Rockville recently and was scheduled to broadcast this week. Edward Roche, tenor, was assistant. Mrs. Amelia Goodwin, soprano; Helen Connerton, contralto, and Edward Roche, tenor, will sing at a concert at Fort Gerard Hall later this month, and on the third Sunday of the month Kenneth Roberts, baritone, will give a program of sacred songs at Trinity Church, New Britain. Grace Root Merriam, soprano, is preparing a concert program to be given at Unity Hall in April. G. Harold Smith, pianist, is the accompanist at the Aab Vocal Studio.

Benefit Concert Is Given in Baltimore

BALTIMORE, Md., April 11.—A joint recital for the benefit of the General German Orphans' Home in Stieff Hall, Catonsville, by Helen Weishampel, pianist; Flora Thoman, violinist, and Albert Almoncy, tenor. Mr. Almoncy revealed a pleasing voice and artistic excellence in numbers by Rhené-Baton, Respighi, Singigaglia, Fiske and Cox, sung in Baltimore for the first time, and others by Bossi, Szule and Strickland. Miss Weishampel played works by Brahms, Chopin, Debussy and Liszt, and Miss Thoman, Mozart, Nevin-Kreisler and others. The concert was under the auspices of the Ladies' Auxiliary Society and was financially and artistically a success.

ENESCO LEADS WORK WITH HERTZ FORCES

San Francisco Applauds
Noted Visitors in
Recitals

By Charles A. Quitzw

SAN FRANCISCO, April 11.—At a recent pair of concerts by the San Francisco Symphony in the Curran Theater, Georges Enesco appeared as soloist in Brahms' D Major Violin Concerto and conducted his own Symphony in E Flat Major. The latter work proved fascinating in its beauty of tone color, brilliance, vigor and variety of rhythm. The Brahms Concerto was read with sympathetic insight, refined beauty of tone and technical skill. Alfred Hertz, conductor, opened the program with a magnificent reading of Wagner's "Faust" Overture.

Ernst von Dohnanyi, in recital in the Scottish Rite Auditorium, disclosed remarkable technical facility and brilliance, wide dynamic range and disciplined poetic sensibility. Several of his compositions on the program included the C Major Rhapsody, "Passacaglia," F Minor Etude-Caprice, "Ruralia Hungarica" and "Pastorale on a Hungarian Christmas Carol."

Feodor Chaliapin in his reappearance in recital drew a great audience to the Civic Auditorium. He presented works of Moussorgsky, Tchaikovsky, Dargomizhsky and Glinka, the Volga Boatmen's Song, and "The Two Grenadiers," by Schumann. Max Rabinowitsch, accompanist, played solos, as did Abraham Sopkin, violinist. Selby C. Oppenheimer managed the event.

Mabel Garrison, soprano, in the Scottish Rite Auditorium, gave unfamiliar numbers by Santoliquido, Sadler, Shaw, Guion, and Frank LaForge sang with charm and artistry. The program included "A Birthday," by George Siegmund, the singer's husband and accompanist.

"Times" Singers Entertain 1500 Immigrants

Fifteen hundred newly arrived immigrants from France, Italy and Germany attended a concert given on March 18 in the main auditorium at Ellis Island by the New York Times Choral Society, on the invitation of Commissioner of Immigration Curran. The program included folk-songs of various nations and American patriotic songs. Albert Japolski, leader, sang a Russian number and the "Marseillaise." Rose Higgins and George Barnett also contributed solos.

READ

CHICAGO'S LEADING NEWSPAPER CRITICISMS OF

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AS "SANTUZZA" WITH

SAN CARLO OPERA COMPANY

CHICAGO DAILY
TRIBUNE APRIL 3,
*New Star of
Opera Rises in
San Carlo Co.*

Gladys Axman Makes
Notable Success.

BY EDWARD MOORE.

With the presentation of the operatic twins at the Auditorium last night, affairs of the San Carlo Grand Opera company took a decided step forward in both attendance and applause, and the company responded in like manner. As it happened, each opera had a trio of singers so fitted to their rôles that their appearance made a proof of first class casting.

In "Cavalleria Rusticana" there were Gladys Axman as Santuzza, Manuel Salazar as Turiddu, and Joseph Interrante as Alfio, and there was reason to become enthusiastic over the two big successive scenes that Miss Axman had with tenor and baritone opposites. She did some fine singing and impressive acting, and each of them in turn sustained his part of the scene as she did. It was a signal success for a hitherto unknown soprano, and likewise for a tenor and baritone of whom considerable had been expected.

DAILY NEWS,
APRIL 3,

SAN CARLOS COMPANY
HAILED IN DOUBLE BILL

American Dramatic Soprano
Easily Negotiates Difficult
"Cavalleria" Theme.

BY MAURICE ROSENFELD.

An audience of encouraging size last evening greeted the presentation by the San Carlo Opera company artists of the double bill of "Cavalleria Rusticana" and "I Pagliacci" at the Auditorium theater.

In the first opera we heard as Santuzza Gladys Axman, an American dramatic soprano whose vocal accomplishments easily negotiated the intensely passionate music written for this role.

She also disclosed temperamental gifts which made the action one of sympathy and proved herself a well-practiced and capable opera singer.



Photo by Mishkin



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'Leginska Made Musical History at S

As Guest Conductor of
People's Symphony
Symphony Hall, Apr

BOSTON POST, APRIL 6, 1925

LEGINSKA CONDUCTS PEOPLE'S

Shines in Triple Capacity as Soloist and Composer

BY WARREN STOREY SMITH

History, musically speaking, was made at Symphony Hall, last evening, when Ethel Leginska led the People's Orchestra through its twenty-first and final concert of the present season. And this, the first symphony concert ever to be directed by a woman in this city, was a triumph both for the band itself and for its doughty guest-conductress.

MEETS EVERY TEST

By every test Miss Leginska proved herself last evening an able orchestral leader. Of the scores in hand, and they were Weber's Overture to "Oberon," Beethoven's Seventh Symphony and the "Meistersinger" Prelude of Wagner, she clearly had thorough knowledge, and her interpretations of them were well considered both in the larger and in the lesser details. A small, dynamic figure, habited in her now familiar costume of boyish cut, unqualifiedly she succeeded in conveying to the orchestra her intentions with this music, while, by her own ardor and enthusiasm, she enkindled the men before her.

And finally her beat and her gestures were resourceful, expressive, authoritative and graceful to see.

Is Also Soloist

What more, indeed, so far as the fundamentals of conducting are concerned might be asked of any conductor, male or female? And Miss Leginska has been at this, the latest phase of her musical endeavors, for barely a twelvemonth. Not mere vainglory and presumption, then, as some would have it, has led her into conducting. Plainly she had what is termed in clerical circles a "call" thereto.

Besides the pieces already mentioned, the programme last evening offered Bach's Piano Concerto in F minor, in which Miss Leginska was both soloist and conductress, playing upon a lidless grand with the score on a level with the keyboard, and, as light diversion, greatly appreciated by the audience, Miss Greta Torpadie sang Miss Leginska's new Nursery Rhymes with chamber-music accompaniment, six in number.

Good as Composer

As pianist, Miss Leginska was last evening her usual excellent self, while as composer, her Nursery Rhymes disclosed her for once as an ingenious maker of music, with an ear for odd and suggestive timbres and a sense of humor. Miss Torpadie's task was, from the vocalist's standpoint, hardly a grateful one, but in it she acquitted herself admirably, and two of the little pieces were re-demanded.

To return to the orchestra, it showed itself last evening, whatever the cause, a more euphonious, a more expert and variously eloquent band than ever it has before. There was much to praise and but little to criticise adversely in its playing of any of the pieces of the evening.

Choirs in Good Voices

To a degree not before to be noted, the woodwind had color, the strings body, and the brass a rounded resonance, and as need be these choirs were fused and blended or set in contrast. Not even the intricacies of the "Meistersinger" Prelude found band and conductress wanting. The music held together and marched unhaltingly to its final climax.

Happily this concert, given for the financial benefit of the Orchestra, was well attended. The audience was cordially disposed and Miss Leginska was presented first, as conductress, with a huge wreath, and then, as pianist, with a basket of flowers, tributes both well deserved.

THE BOSTON HERALD.
APRIL 6, 1925

Shows Many-Sided Musicianship in Unusual Concert

Last evening in Symphony hall, Ethel Leginska displayed three aspects, no less, of her musical talent. She conducted the People's Symphony orchestra through Weber's overture to "Oberon," Beethoven's "A major symphony," a Bach piano concerto, in F minor, and the "Meistersinger" prelude. In the concerto she played the piano part. As a composer she also came forward with six nursery rhymes for soprano and small orchestra, sung by Greta Torpadie.

Let us speak first of Miss Leginska's most recent accomplishment, that of conducting. To gauge her skill is not easy for a person whom chance has not allowed to become familiar with the orchestra's work. Miss Leginska, at all events, must be responsible for the low scale of tone adopted, a scale which allowed a comparatively small orchestra in a very large hall to rise to climaxes which, with no loss of euphony, had all the effect of power.

Miss Leginska showed with especial clearness this fine sense of proportion in the first and last movements of the symphony, where also her keen rhythmic feeling came brilliantly into play. In the allegretto she made clear her sense of value; by its lovely song she was content to express just as much emotion as it has, with no attempt to pump a lyric up into a tragedy. In the presto she achieved a delightful effect of fleetness and light.

Throughout the evening Miss Leginska exhibited sensitiveness to the poetry, the romance that suffuse Beethoven's music and the best of Weber's, such as the first pages of the overture. A keen ear she has, too, for orchestral color, and pure taste in the moulding of a phrase.

Able the orchestra's members fulfilled her wishes. They played so well, so musically and sonorously that there can be nothing ungracious in making mention of the most noticeable defect in their performance. Whosoever the fault, their attack was not always quite clean. As a pianist, Miss Leginska, with her crisp, bright tone, was at her best in the quick movements of the charming Bach concerto. To hear her play and see her conduct it suggested, with obvious variants, stories we read of Handel and his concertos.

For her songs Miss Leginska, in humorous mood, wrote voice parts something in the vein of Lord Berners, simple to the point of vacuity, which, with the incongruity foreigners find the most striking feature of American humor, she accompanied with orchestration mighty wild. Jokes cannot be argued about any more fruitfully than taste. "Jack and Jill," in Miss Leginska's version, strikes people as funny or it does not. The tale of the three mice seemed to amuse the audience most, unless it was "Georgy-Porgy." Some found "Old King Cole," because it had most character to it, much the best of the group. Mrs. Torpadie, with a voice strangely improved in 18 months' time, has lost none of her knack at singing odd music with understanding and apparent ease.

It was a very unusual concert, but an exceedingly agreeable one. All success to Miss Leginska in her newest venture. And all success to the People's Symphony Orchestra! R. R. G.

"This, the first symphony concert ever to be directed by a woman in this city, was a triumph both for the band itself and for the woman."

—Boston Telegram, April 6, 1925.

"It was Leginska's first appearance here in the role of orchestral conductor, and it may be said at once that she made an excellent impression. Obviously she knew what she was about clearly, she had definite notions of what she wanted, and the means to impress her desires on the players. She is both graceful and dynamic, and one could feel that the players were doing their best. The audience was of good size and warm in applause. She received at least one wreath and one basket of flowers to the evident satisfaction of everybody. Altogether, a pleasing close to a successful season for this admirable orchestra."

—Christian Science Monitor,
April 6, 1925.

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Symphony Hall Last Night'

- WARREN
- STOREY
- SMITH

Boston Post, April 6, 1925

Conductor of the Boston
Symphony Orchestra at
Hall, April 5, 1925

"Most interesting were her six nursery rhymes. Mme. Greta Torpadie was an intelligent interpreter of these songs. A large and enthusiastic audience called Leginska out again and again."

—Boston Traveller,
April 6, 1925.

"She proved to at least one previously rather sceptical listener that she is a conductor with considerable personal force and individual ideas about interpreting the classics. She imposed her way of feeling the music upon the orchestra with skill. With the Meistersinger prelude she was distinctly successful from every point of view. The breadth and sweep of the music, its many-stranded texture, its mood of exultation did not elude her. Leginska's 'Nursery Rhymes' effectively interpreted by Miss Torpadie greatly amused the audience, which demanded repetition of two of them, 'Georgy Porgy' and 'Old King Cole.' The music and the orchestration are genuinely whimsical, with both feeling and humor back of them. The orchestra played with skill under Leginska's baton and deservedly shared with her in the very cordial applause."

—Boston Globe,
April 6, 1925.

Gveline v Maydell
1925
N.York

or Piano Recitals from the latter part of
6. For terms and dates apply to:

All New York

KNABE PIANO

BOSTON EVENING TRANSCRIPT, APRIL 6, 1925

ANCIENT NUMBERS STANDARD PIECES, MODERNIST SONGS

HARVEST OF CONCERTS WIDELY PARTED

As Conductor and Composer Miss Leginska Wins Fresh Laurels and the People's Orchestra Shares Them—At Last She Finds a Vein—Mr. Martino and His Little Band Open Their Stores of Eighteenth-Century Music—Pleasure but Also Monotony

IT is not a dry time either for spring rains or spring music; but all signs failed at the concert last evening in Symphony Hall of the People's Orchestra. The quality of the band surprised those that seldom hear it; while frequenters of its weekly matinees agreed that never before had it played in such signal fashion. Unfavoring report had preceded Miss Leginska as conductor; to the contrary, she controlled and inspirited her orchestra; disclosed and vitalized the music in hand; now add then laid upon it a vivid personal touch. By token of her pieces out of Tagore, in both the version for string-quartet and the version for orchestra, Miss Leginska was neither impressive nor interesting composer. Last evening her "Nursery Songs for Soprano Voice and Chamber Orchestra" had place; and lo! not a few of the six were well-seasoned, well-wrought music, plentiful in humor, fancy, skill. Finally, while the audience might have been more numerous, it seemed large enough to add something to the scanty treasury of the People's Orchestra. As yet no more than five dollars a Sunday falls to the devoted and disinterested players. As they give to music, so should the community give to them.

Naturally and reasonably, the purely orchestral numbers were "standard pieces"—the Overture to "Oberon" from Weber; the Prelude to "Die Meistersinger" from Wagner; the Seventh Symphony from Beethoven. In all three, the richness and the resonance of the orchestral tone much exceeded expectations. It was clear and animated; plastic and euphonious; readily taking pace and color from composer and conductor; carrying warmly to every quarter of the hall; seeming shallow only at the few moments in which wood-winds in pairs might hardly attain the depths of the music. Precision of attack, unanimity in release, well-produced and well-balanced tone, were the workaday virtues of the evening; while conductors more eminent than Miss Leginska might hardly ask for a more responsive instrument. True, the brass choir, as in the Prelude to "Die Meistersinger," is sometimes fervent to harshness. True, the wood-winds do not always match the merits of the strings. True also, the violins excel their brethren of the band.

Yet these shortcomings neither impair the homogeneity of the orchestra nor lessen—so far as the concert of Sunday went—fluidity and vitality of performance. Well by any standards went the shadowy and murmuring introduction to Weber's Overture; the rhythmic, songful and mounting vigors of the succeeding pages. The prelude in the Seventh Symphony did lack depths of tone; but the orchestra answered to the gradual up-leap of the rhythms through the first movement; to the ascending and expanding melody of the Scherzo; to the rhythmic volleying of the Finale. Sonorous almost beyond belief did it sound through the Prelude to "Die Meistersinger," supple, songful and hot-blooded as well. Nor was it unready for the modernistic manner which may even encase, at Miss Leginska's will, rhymes out of Mother Goose.

The conductor herself gave no less pleasure. According to the time-honored and all-epitomizing saying of the tuning-room, "she knew what she wanted and got it"—so far as the members of the orchestra

and not too many rehearsals, might bestow it. Seemingly, the bandmen followed with ease Miss Leginska's beat, usually from the right hand; now and again from the left; with neither lacking precision or energy. She does not mask outward and visible signs of inner and spiritual passion. Her stick lunges for a sharp transition; her whole body quickens pace, sharpens rhythm, shapes the gradient, looses the climax. An ear she has for quality and degree of tone; but oftener, last evening, other quests of conducting mere engaged her. Plainly, she respects the composer's will, minded to no distorting idiosyncrasies with Weber, Wagner or Beethoven of The Seventh. Clearly, she grasps the matter, manner, imagery and passion of the music in hand. Her pace, accents, proportioning, transitions, contrasts—all lend character and color to the piece over which they fall. Languish she will not, for she has a proper hatred of sentiment overdone. Fleet she can be. Yet never does she decline from crispness into blue. Discerningly, she measured the tone of the orchestra, the voice of the music, the resonance of the hall.

The Overture to "Oberon" lacked neither romantic mist nor romantic glow. Again the Prelude to "Die Meistersinger" was a pageant of tone woven out of many voices, in ardent ascent, exhaustlessly outpoured. From the beginning, Miss Leginska foresaw the end—and no less through each movement of the Seventh Symphony. Incisantly the first and the last were in rhythmic motion upswinging. At each repetition, the songful measures of the Scherzo gained new wing. Only in the Allegretto was there something less than the written beauty. With too little flow of motion and freedom of contour did the conductor lead it, constricting rather than opening it. There is no failure—it is easy to say—with this Seventh of Beethoven or these masterpieces of Weber and Wagner. Quite so, but to each, through measures here, at a turn there, Miss Leginska added a discerning, an imaginative touch of her own.

The pianist and the composer had also mingled. The pianist took the solo-part, such as it is, in Bach's brief Concerto in F minor, such as it also is. She took it, leading the little orchestra with a nod of the head or an opportune wave of the hand—after the manner of Dr. Muck, once upon a time, in an ancient Concerto for strings and piano. Nettle piano-part nor orchestral voices mattered much, and the performance was not a whit more perfunctory than the music. The greater Bach did not write this Concerto in F minor, in which the beginning and the end are but pattern-weaving in eighteenth-century convention; while the intervening slow movement is hardly less routine. With a cool skill Miss Leginska played it, since it invited not her warmth of temperament. Her Nursery Songs, however, revealed a new phase of this mind and spirit—a keen sense of humor with music. The adventure of Jack and Jill upon the hill is retold as a tonal tragedy in little—and with a quiet smile. The three mice that were spinning fall lugubrious prey to the intruding "Pussy"—and the composer's eye twinkles as it also drops a tear. The fate of Georgy-Porgy becomes as epic as shrill dissonance and furious drum-strokes may make it. Syncopation without shame slips into the hall of Old King Cole—and it is a merrier place for the coming.

Besides, there were gentler interludes. Little Boy Blue was asleep, and his horn was as still as he. For them both, Miss Leginska wrote a music of shadowy sheen and fantasy. Even in Nursery Songs, the harmonies, timbres, modulations of a modernistic horn have uses. And when there is a lullaby to write, the composer hushes herself to a croon, as unsophisticated—for her—as may be. Yet Miss Leginska, humorous or in travesty with her nursery rhymes is preferable to Miss Leginska songful or mysterious therein. An orchestra, say of twenty voices, obviously chosen for the color each might yield. Miss Torpadie, singing the words in exactly the mood of the music, did her good service. Upon neither was she unexact. The singer's part seldom leaves the higher ranges of the soprano voice; while equally the orchestra may balk at no difficult, or unexpected progression. Even so, Miss Leginska as composer has at last a vein.

H. T. P.

MUSICAL AMERICA

Edited by MILTON WEIL

Published Every Saturday at 501 Fifth Ave., New York
THE MUSICAL AMERICA COMPANY, Publishers.
 MILTON WEIL, President and Treasurer; DELBERT L. LOOMIS, Vice-President; JOHN F. MAJESKI, Assistant Treasurer; LEOPOLD LEVY, Secretary.
 Address, 501 Fifth Avenue, New York

MILTON WEIL - - - Editor

ALFRED HUMAN, Managing Editor

OSCAR THOMPSON, Associate Editor

CHICAGO OFFICE: Suite 2114 Straus Bldg., Michigan Ave. at Jackson Blvd. Telephone Harrison 4383. Margie A. McLeod, Business Manager; Eugene Stinson, Editorial Manager.
 BOSTON OFFICE: Room 1011, 120 Boylston Street, Telephone 570 Beach. Wm. J. Parker, Manager; Henry Levine, Correspondent.

CINCINNATI: Philip Werthner, 2371 Kemper Lane, Walnut Hills.
 CLEVELAND: Florence M. Barhyte, 2100 Stearns Rd.
 PHILADELPHIA: H. T. Craven and W. R. Murphy, care Philadelphia "Evening Ledger," Correspondents.

ST. LOUIS, MO.: Herbert W. Cost, 5533A Cabanne Ave. Phone Forest 6656.

DETROIT, MICH.: Mabel J. McDonough Furney, 170 Elmhurst Ave.

BALTIMORE, MD.: Franz C. Bornschein, 708 E. 20th St.

MILWAUKEE, WIS.: C. O. Skinrod, "The Journal."

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HAVANA, CUBA: Caridad Benitez, B no. 250 altos, Vedado.

BUENOS AIRES: Señora Josephine Cano de Piazzini, 316 Piedras.

LONDON: Musical News Syndicate, 24 Berners St., W. 1.

PARIS: "Le Courrier Musical," 32 Rue Tronchet.

BERLIN: Dr. Hugo Bryk, Business Representative, Dorotheen Str. 32, Berlin, N. W. 7.

DELBERT L. LOOMIS, - General Manager
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Telephone 0820, 0821, 0822, 0823 Murray Hill
 (Private Branch Exchange Connecting All Departments.)
 Cable Address "MUSAMER."

SUBSCRIPTION RATES (Including Postage)

For the United States, per annum.....	\$4.00
For Canada.....	5.00
For all other foreign countries.....	5.00
Price per copy.....	.15
In foreign countries.....	.15

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NEW YORK, APRIL 18, 1925

THE MOST POPULAR OPERAS; WHAT THE YEAR AT THE METROPOLITAN DISCLOSES

THIRTY-TWO performances of the Wagner music dramas! This is the outstanding figure in a compilation of data pertaining to the season of opera ending this week at the Metropolitan. It would have been thirty-three but for the indisposition of both of the company's Wagnerian tenors, forcing the substitution of a fifth "Freischütz" for the scheduled sixth "Meistersinger." In other instances where the operatic jinx forced a substitution involving one of the Wagner works, it was found possible to mount another one of the composer's music-dramas and the loss of a "Tristan" meant the gain of a "Götterdämmerung" or a "Siegfried."

Thirty-two performances on a normal basis of six performances a week, represents more than five weeks of opera. Now, a Wagner season of five weeks would be something to talk about anywhere. Only the "Dutchman," rumored for next season, was absent from this year's Wagner repertoire, since "Rienzi" and the two earlier works are scarcely to be considered in this connection. "Rheingold," it is true, had but one performance, and a similar fate was intended for "Siegfried," though the accident that took away a "Tristan" brought about the almost unheard-of thing of two "Siegfrieds" in the same week.

"Tristan," due to the scarce comprehensible situation that made its performance contingent on the good health of its only tenor interpreter, achieved but two representations. "Meistersinger," scheduled for six, achieved five, thus yielding first place among the Wagner works to "Lohengrin," which was given six times. "Tannhäuser" had five performances, and "Götterdämmerung" and "Walküre" four each.

Wagner, with nine works, given thirty-two

times, thus easily led Verdi, with five operas given twenty-five times, and Puccini with three works performed seventeen times. No other composer was a serious rival in number of representations.

"Aida," one of the five Verdi works was, however, given oftener than any of the Wagner works. With Leoncavallo's "Pagliacci," it stood at the head of the list in total number of performances, each having eight. The Italians thus took the lead with respect to individual works as well as in total number of works sung, the list showing eighteen Italian operas, given ninety-one performances, as compared to thirteen German operas given forty-three performances, ten French operas given thirty-six performances, three Russian (including the ballet, "Petrushka"), given fourteen times, and one Bohemian work given five times.

The Italian language predominated in about the same proportion. One of the Russian works was given in Italian (save for its chief interpreter, who sang in the Muscovite tongue), and another in French. The third was danced to the Esperanto of the orchestra. The Bohemian work, "Jenufa," was sung in German. English was heard only in some songs sung at the Sunday night concerts.

The following tabulation is of interest to those who find significance in figures:

Operas given eight times—"Aida," "Pagliacci."

Operas given seven times—"La Bohème," "La Gioconda."

Operas given six times—"Lohengrin," "Andrea Chenier," "Cavalleria Rusticana," "Falstaff," "Rigoletto."

Operas given five times—"Tannhäuser," "Tosca," "Carmen," "Tales of Hoffman," "Fedora," "Meistersinger," "Madama Butterfly," "Lucia," "Jenufa," "Coq d'Or," "Petrushka," "Freischütz."

Operas given four times—"Boris Goudonoff," "Faust," "L'Africana," "Die Walküre," "Götterdämmerung," "Traviata," "Giovanni Gallurese," "Pelléas et Mélisande."

Operas given three times—"Roméo et Juliette," "Mefistofele," "Parsifal," "Barber of Seville," "La Juive," "Samson et Dalila," "Thais."

Operas given twice—"Rosenkavalier," "Marta," "Cosi Fan Tutte," "Tristan," "Dinorah," "Siegfried," "L'Oracolo."

Operas given only once—"Rheingold," "Trovatore."

In all, there were 176 separate performances, including two double bills, but exclusive of the Sunday concerts. Counting each of the operas of double bills separately, but excluding the benefit combinations of acts from several operas, there were 189 performances of 45 different works.

PIANISTS AND PROGRAM PUZZLES

A SURVEY of the piano programs of the now waning season prompts anew apparently unanswerable questions with respect to choice of numbers. Some works have attained an unholy number of performances; others have been inexplicably ignored. For example, Chopin's Third Sonata has been played no less than fourteen times, but its sister, in B Flat Minor, has had but three or four hearings. Beethoven's "Appassionata" Sonata has frequently been played twice on the same day, and over one week-end received four performances. The "Symphonic Studies" of Schumann achieved more than a dozen presentations. Certain other compositions of Bach, Beethoven, Franck and Liszt dogged the recital patron wherever he went.

It may even be presumed that pianists look over the lists played during the last season and remark musingly, "Beethoven's 'Appassionata' is being played to death. I will bring forward, next year, as a colossal novelty, the 'Waldstein.'" The result is fifteen performances of that work. If the artist has a large repertoire and realizes that his "Waldstein" will be but one of many, he may change from his intended number to another work equally serviceable. But what of those who labored throughout the summer on their programs and are unprepared to play anything but the numbers they have studied? They must play the "Waldstein," irrespective of the tabulations of the programmatic adding machines.

In comparison with orchestral and chamber music programs, there have been surprisingly few new works of importance introduced at piano recitals this season. A Scriabin and a Medtner Sonata, some Studies by Szymanowski and small dribblings from the "Six" about cover the recital list, with the Stravinsky, Ornstein and Tailleferre concertos as the piano-orchestral novelties. Experiments in quarter-tone pianos were made by one of the modernist groups and soon forgotten, so far as the compositions themselves were concerned.

What has become of the F Sharp Minor Sonata of Brahms and the Sonata in the same key of Schumann? Where are the Schubert Sonatas? In what dark cellar lie the English and French Suites, the Partitas, in fact everything of Bach except the Chromatic Fantasia and one or two Preludes and Fugues? Of Chopin alone enough is neglected to furnish several programs.

It is undeniable that more and better music has been written for the piano than for any other solo instrument. But there is more convincing proof of that statement than programs have revealed in a season that has brought approximately one hundred and fifty piano recitals to New York.

Personalities



Diva from Flowery Japan Receives Tribute

A pretty tribute was extended to Tamaki Miura, Japanese soprano of the San Carlo Opera Company, when she visited Seattle, Wash., to appear in "Madama Butterfly" with that organization recently. A delegation of children from the Japanese Classic Dancing School in that city presented a basket of flowers to the singer, and she in turn gave many souvenirs to the school children. Mme. Miura will visit a number of cities with the San Carlo Company before the end of its tour in May, and will then fulfill a limited number of engagements in concert, under the management of Fortune Gallo.

Bloch—Treasures of violin makers' art often pass through many hands until they find their ultimate owner. This was the case with the Stradivarius, dated 1702, which Alexander Bloch, violinist, recently acquired. It was once owned by the Vicomte de la Vaille, who had it with him in India when he died in 1858. It passed subsequently into the hands of a French dealer and was then sold to an Italian collector, from whom Mr. Bloch bought it.

Kreisler—When Fritz Kreisler was recently leaving the United States to make a concert tour of the Orient, he discovered he was in need of more violin strings. Just before sailing for Hawaii, he therefore telegraphed an order for some to Carl Fischer, Inc., asking that New York firm to send them via air mail to Honolulu. This order was filled with such promptness that, when the violinist reached the island capital, the strings were waiting for him. Thus have modern inventions smoothed the artistic path, which must have been more difficult in the days of Paganini!

Kuyper—The First Lady of the Land, Mrs. Calvin Coolidge, entertained Elisabeth Kuyper, woman conductor and composer, at tea in the White House on April 6. The presentation was made by the Minister for the Netherlands, C. A. De Graeff, and his wife. Mme. Kuyper, who has organized feminine musical ensembles in Holland, Germany and England, and who recently incorporated the Women's Symphony Orchestra of America, led the latter organization in its debut concert recently, at the sixty-fifth convention of the New York City Federation of Women's Clubs.

Burgstaller—Rarely is it possible to make a silent and utterly inconsequential part such as the Waiter in "Falstaff" so amusing or effective as to attract individual attention. But so cleverly does Louis Burgstaller utilize his few moments on the stage in the two inn scenes of this revival that a number of inquiries have reached MUSICAL AMERICA as to his identity, which the Metropolitan program fails to disclose. Besides having impersonated a number of minor parts at the Metropolitan, among them that of Faninal, servant of Baron Ochs in "Rosenkavalier," Mr. Burgstaller has appeared with the San Carlo Company and in vaudeville. His silent bit in "Falstaff" has been praised as "a little masterpiece."

Schnitzer—Cases of false identity are often amusing, and Germaine Schnitzer relates an incident which happened to her a short time ago, in a large city in Pennsylvania where she was booked for a concert appearance. "I was standing in the lobby of the hotel," says the pianist, "waiting for a friend, when a strange man came up to me, took me by the arm and cheerfully greeted me. I must have looked more than surprised, for he drew back saying: 'You mean to tell me that you don't remember when my wife and I nursed you when you were sick?' I finally burst out: 'Will you please tell me who I am supposed to be?' He said: 'Why, sure; you are Bella, the lion tamer. Didn't we work in the same circus for nearly a year?' Perhaps somebody can send me a picture of Bella, for I am tremendously curious to see my double."

Point and Counterpoint

By Cantus Firmus, Jr.

America: As Seen by a British Artist



MUSICAL journeys through the United States are doubtless fraught with both bitter and sweet to visitors from abroad. The outrages of railway diner menus and the variable tune of recital hall pianos are only a small part of the perils that may be encountered between Golden and Hell Gates. Advance expectations, acquired through the films exhibited abroad, must be often rudely dashed when pristine vocalists from Kieff, the Dnieper or the Firth of Forth discover there are other things than lasso-twirlers and alcoholic house-parties in our Land of the Free.

Among last year's visitors was Ursula Greville, English soprano and editor of *The Sackbut*, who made a brief call in several of our leading cities, and recently told about it in that periodical. Concerning the busy mart of Detroit she writes:

"My desire was to see Mr. Ford driving a 'tin-lizzie' himself. I did not see him—and I am sure I should have known him, for there is a fine picture of him in that stimulating book of his, 'My Life and Work'."

"Disappointments never come singly, and my second was when I had framed a nice sentence to my mother, boasting that the train started at New York and sailed hundreds of miles albatross-wise, through the dark night. Alas, it was another good story spoilt. We jolted and stopped and spluttered, and got later and later as the night gave to morning."

"Still, I must not forget what a charming American assured me: he said we really lost all the time in Canada—which he felt was almost as behindhand as we are in England. Be that as it may—we collected \$1.20 on each ticket because we were late. I wish some of our Paddington trains would adopt that system. I should not be late for so many lunches then; and if I were, the rebate would surely pay for the lunch I had missed!"

Windy City Woes

IN our big Mid-Western metropolis, the visitor had even more illusions shattered:

"A delightful liar of my acquaintance told me that Chicago had buffaloes about the streets, and cowboys and Indians. I did not argue with him, for I hoped so much it might be so; perhaps because I would like to think that one at least of the things he told me held a modicum of truth. If I did not find wild Indians, I certainly saw wild policemen."

"The Chicago Auditorium is a gorgeous place—larger than Covent Garden, and with none of the old atmosphere about it. The seats are new and comfortable, and the ushers, with their charming manners, remind one of the younger sons of our British nobility who spend their lives selling Rolls-Royces to

successful bootleggers and drapers and things."

"All the contestants had arrived but *Tannhäuser*, who hustled in finally, looking a little like Douglas Fairbanks. The first competitor lost marks, I'm quite sure, through having his back to *Elisabeth*, her father and the Court."

Compensations there were, however, when Miss Greville got back to Gotham.

"Life had one thrill for me in New York, and that was the performance of Varèse's 'Hyperprism' by the Philadelphia Orchestra under the bâton of Stokowski. It was one of the most exciting things I have ever heard; and the nervousness of the fashionable audience as they fluttered their programs and asked each other if this were really what music was coming to, was a night not to be missed in one's musical education."

Sic Transit!

[From Philip Hale's "Notes and Lines" Column, Boston "Herald"]

I AM from the country. I live in Concord, Mass. I went to the Symphony concert in Boston last week. I liked it. I should not say that Mr. Koussevitzky was a conductor. The man with gold on his cap and coat who took the tickets at the door seemed to me more like a conductor. Koussevitzky, who made the orchestra start and stop and turned on the electric juice, was the motorman. I may be wrong.

Rock-a-bye!

THE advertisement of a benefit concert for the MacDowell Colony at Peterboro, N. H., recently made the following plea:

"The Cradle of Art in America.
"Let Us Help Rock the Cradle."

Dog Sense

"THAT'S an intelligent dog."
"Yes; he barks every time my wife goes near the piano." A. T. M.

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

About "Figaro"

Question Box Editor:

Is the character of *Figaro* in "The Barber of Seville" the same *Figaro* as in Mozart's opera "The Marriage of Figaro"? E. Y. H.

Denver, Colo., April 6, 1925.

Yes. The story of the latter opera, though it was composed thirty years before the former, is a continuation of it. Both operas are founded upon plays of the same name by Beaumarchais.

???

The Prompter

Question Box Editor:

What is the exact function of the prompter in an operatic performance? How does he prompt singers when they must sing in exact time with the conductor's beat? R. K.

Providence, R. I., April 10, 1925.

The prompter's business is to give the singers the first word or words of each

sentence they sing. He frequently reads the text straight along. He probably always does this when the voice part is strictly "a tempo" and without pauses.

???

Books on Music in America

Question Box Editor:

Will you publish a list of books on music in this country? B. J. M.
Portland, Ore., April 7, 1925.

"History of American Music," L. C. Elson; "Handbook of American Music and Musicians," F. O. Jones; "A Hundred Years of Music in America," W. S. B. Matthews; "Music in America," F. L. Ritter; "Survey of Music in America," O. J. Sonneck.

???

Words of a Song Wanted

Question Box Editor:

Can you give me the words of a child's song which begins: "There was a little

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AMERICA'S FOREMOST

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BALTIMORE



kangaroo as good as good could be?"
Portland, Me., April 11, 1925. V.

We remember only a few detached lines of this. Perhaps some of our readers will assist you.

???

On Memorizing

Question Box Editor:

To settle a discussion will you kindly tell me whether music is memorized through the eye or the ear?

F. G. B.

Chicago, April 10, 1925.

This point is open to discussion to a certain extent, but it is probable that the ear plays a more important part in memorizing than the eye.

???

A Shakespearian Sailor Song

Question Box Editor:

I should like to know the author of a

sea song beginning "The master, the swabber, the boatswain and I." I am under the impression that it is by W. S. Gilbert but I cannot find it in the *Bab Ballads*. H. J.

St. Paul, April 8, 1925.

It is in Act II, Scene 2, of Shakespeare's "The Tempest."

???

Taking Up the Piano

Question Box Editor:

Is it possible to obtain proficiency in playing the piano if the student does not begin until about twenty years of age? G. B.

Fond du Lac, Wis., April 9, 1925.

If the student has never had any piano instruction, it would hardly be possible. If there has been early instruction and playing has simply been neglected, he might, with long and highly concentrated practise, become a capable pianist.

Contemporary American Musicians

No. 374

Herbert Dittler

HERBERT DITTLER, violinist, was born in Atlanta, Ga., on May 28, 1890, and received his education in the



Herbert Dittler

public schools of that city. He studied the piano when five years old, and a year later began work on the violin under Gustav Prignitz. In 1906 Mr. Dittler went to Europe and studied under Arthur Hartmann and Theodore Spiering in Berlin. His concert debut was made in Berlin in 1908 in the Bechstein Saal. A successful tour of Germany followed. Next Mr. Dittler journeyed to Paris where he spent a year under Jacques Thibaud. Returning to the United States, he settled in

New York, becoming a member of the music faculty of Columbia University, where he conducted the orchestra for many years. Mr. Dittler has appeared frequently as soloist in lecture-recitals given by Daniel Gregory Mason. He played in college courses which included Harvard, Yale and Princeton in their itineraries for two seasons, with Arthur Whiting and George Barrère, and was violin instructor and conductor of the orchestra at Princeton for three years. Mr. Dittler is now head of the violin department of Columbia University. He has been soloist at Saint Bartholomew's Church for five years. In 1919 Mr. Dittler married Mary Elise Chaney, pianist, with whom he has given many recitals. He appeared in an Aeolian Hall formal debut on Nov. 17, 1924, assisted by Mrs. Dittler at the piano. Mr. Dittler has also appeared in private recitals at the homes of prominent New York people, among them Mrs. Henry White and Mrs. Charles Terry. Mr. and Mrs. Dittler are in the habit of spending their summers at their farm in Old Lyme, Conn., where Mr. Dittler prepares his programs and also gives recitals.

GANNA WALSKA

in "MADAM BUTTERFLY"

At the "Volksoper" in Vienna



Walska's costumes, her headdress and gestures proved her a devotee of realism. Everything was genuinely Japanese; and was not her singing a perfect imitation of Japanese Nightingales?—*Der Morgen*, Vienna, March 2, 1925.

The play of her hands and body was intensely fascinating.—*Wiener Allgemeine Zeitung*, February 28, 1925.

The appearance of Madame Ganna Walska at the Volksoper was a great social event. The artist wore gorgeous, fantastic and authentic Japanese costumes and gave a unique and striking portrayal of Cio-Cio-San, which was strongly compelling.—*Neues Wiener Journal*, February 28, 1925.

The public eagerly awaited the appearance of Cio-Cio-San on the crest of the summit; and when she appeared, a queenly figure with a black headdress said to be originally Japanese, one saw a lively play of gesture. We are informed that Madame Walska studied her rôle in the land of cherry-blossoms itself. In the second act Walska has an intensely dramatic moment when the consul intimates that Pinkerton may not return at all; there is a violent twist of her body to the fortissimo tympani beat in the orchestra—a striking and gripping gesture which might well be copied by other singers of the rôle. There was great applause and many recalls.—*Neues Wiener Tageblatt*, February 28, 1925.

Madame Walska's appearance was a tremendous social event—the receipts of the evening exceeded even those of Leo Slezak's recent guest performance at the same theatre.—*Die Stunde*, March 3, 1925.

"Pressburg Zeitung", Jan. 21, 1925

Memorial Festival in honor of Puccini.

Performance by Ganna Walska

Yesterday our theatre was the scene of a somewhat exotic, but deeply stirring, humanly artistic masterpiece. The fate of *Madam Butterfly* appealed to the fancy of this artist and she re-lived this touchingly simple little story.

Her "Butterfly" seemed to be actually fluttering before our eyes like a little butterfly that perishes if you touch it. She was so gracefully slender and fragile, she forgot herself so completely in the feeling of self-surrender, fully representing the image Belasco and Puccini wanted to create. Particularly interesting was the appearance of this exotic flower. She had not only been taught by a famous Japanese stage-manager, but was also costumed in real Japanese clothes.

Her kimonos were all strikingly original works of art,

attracting the connoisseur not so much by the splendor of material as by the tasteful blending of colors, the lovely designs and the picturesque authenticity.

The tiny "Geisha" moved about with her bare little feet, always timorous, always bowed down by a feeling of profound self-surrender.

And so *Butterfly's* death to the accompaniment of Puccini's heartrending music was but the natural development of such a nature. You were a thousand times more touched than by the performance of the purely vocal artists who usually undertake this character, and so the evening grew to be one of those interesting impressions that will live a long time in our memory.—DR. HERZFELD.

CHILDREN ENTHUSIASTIC OVER BALTIMORE PROGRAM

Strube Leads Symphony for Young Listeners—Concert by Resident Artists Introduce Novel Numbers

BALTIMORE, April 11.—The concert for children given in the Lyric by the Baltimore Symphony, Gustav Strube, conductor, met with the approval of the audience. Henrietta Baker Low described the orchestral instruments. Frederick R. Huber, municipal director of music, plans to interest the children further through competitive writing of impressions gained at these concerts. He also urges the young listeners to name their favorite symphonies.

Charles Cooper, pianist, a member of the Peabody Conservatory faculty, gave the nineteenth recital in the Conservatory, presenting a program of representative compositions. The closing program of this series was given by Gerard Hekking, 'cellist, assisted by E. Balaban at the piano.

Hazel Bornschein, soprano and reader, Celia Brace and Helen Weishampel, violinists, were heard in the North Hall of the Peabody Conservatory in the eleventh recital of the series given by members of the preparatory staff. A novelty on the program was the violin solo, "Spring," by Gustav Strube. The concert also marked the initial presentation of Franz Bornschein's setting of "The Pied Piper," a melodramatic-declaration with musical accompaniment to the poem by Robert Browning.

The concert given in the Lyric under the auspices of the Maryland University Hospital brought success to the local singers who appeared. They were Emily Chipman Carman, Loretta Lee, John Wilbourn and Robert Wiedefeld. Virginia Castelle was the accompanist. The program included ballet numbers by groups under Gertrude Colburn and Ruth Lemmert of the Peabody Conservatory.

The concert by pupils of the Maryland School for the Blind was heard by a large audience. John F. Bledsoe is superintendent, with Charles H. Bochau as music director.

Well-Known Musicians Meet in Chicago



Some Notables of the Concert World Photographed in a Recent Chicago Meeting: Left to Right, Jesse Crawford, Solo Organist of the Chicago Theater; Tito Schipa, Tenor of the Chicago Civic Opera; Nathaniel W. Finston, Musical Director of the Chicago Theater; Maurice Silver, Artists' Representative of Balaban and Katz; Cantor Josef Rosenblatt, Tenor, and Ned Jakobs, the Latter's Representative. They Were "Snapped" While Discussing an Editorial in "Musical America"

CHICAGO, April 11.—Several leading artist folk of this city and others recently held a reunion here, when Jesse Crawford, organist, and Nathaniel Finston, musical director, both of the Chicago Theater, with Tito Schipa and Cantor Josef Rosenblatt, tenors, engaged in a discussion of some musical matters. An editorial in MUSICAL AMERICA received the whole-hearted approval of the

artists. Mr. Crawford is known for his unique two-organ programs at the Chicago Theater, given with Mrs. Crawford as co-artist, and Mr. Finston has led tabloid versions of well-known operas at the same theater this season with success. Mr. Schipa and Cantor Rosenblatt, both of the tenor persuasion, fraternized with the utmost amiability. The foursome enjoyed a pleasant hour together.

Vermilion Hears Dvorak String Quartet

VERMILION, S. D., April 11.—At the recent concert given in the University of South Dakota by the College of Music String Quartet, the personnel of which is Winfred Colton, Lillian Brown, Neil Boardman and Ella Colton, the "Ameri-

can Quartet" of Dvorak, based on Negro melodies and rhythms, was played. Other numbers were the Canzonetta from the E Flat Quartet by Mendelssohn, the "Deer Dance" of Charles Sanford Skilton and pieces by Pochon, Kaessmayer and Meyer-Helmund.

PIANISTS LEAD LIST OF GRAND RAPIDS RECITALS

Rachmaninoff and Mme. Zeisler Are Applauded—Richard Czerwonky in Violin Program

GRAND RAPIDS, MICH., April 11.—Sergei Rachmaninoff, Russian pianist, appeared in recital before a capacity house recently in the Armory. This was the last event of the series given by the Philharmonic Central Concert Company, under the auspices of the Amory Extension Association, Marion E. Allen, local manager. The program included compositions by Gluck-Saint-Saëns, Beethoven, Chopin, Liszt and two works by the performer.

Mme. Fannie Bloomfield Zeisler, pianist, appeared in recital recently before the St. Cecilia Society, playing to the largest audience of the season. This was the third in the series of three artist recitals of the society. A Scarlatti group opened her program and five Chopin numbers, including the Sonata, Op. 58, were given interpretations vivid, authoritative and interesting. Other works given were by Liszt, Moszkowski, Rubinstein, Schuett and Brockway.

Richard Czerwonky, violinist, captivated an audience of 250 with his delightful playing in a recital recently given in the studio of the St. Cecilia Building. This was the first Lenten morning musical in a series of three. Mr. Czerwonky's program included compositions by Nardini, Vieuxtemps, Zsold, Kreisler, Rowland Leach and Scharwenka and four of his own works, "Love Dream," "Serenade," "Memories" and Waltz. The compositions were interpreted with ready technic, freedom, style and lovely tone. Mrs. Helen Baker Rowe, chairman of the Morning Musical Club, played the accompaniments.

The St. Cecilia Chorus, assisted by Mrs. Muriel Beebe Bradley, reader, gave an interesting program in the East Congregational Church recently. Emory L. Gallup was leader, and also played three organ numbers by Schumann and Widor. The cantata, "The River of Stars," which was recently sung by the chorus, was repeated with Mrs. Joseph A. Michaelson in the title rôle.

VIOLA CRAW PARCELLE.

CHARLES N A E G E L E

"A Pianist of decided individuality"

(New York Telegram-Mail)

"He revealed an excellent touch, one impressive in vitality and dynamic control."

—New York Sun

"Mr. Naegele has the unusual gift of individual interpretation which is still faithful to the spirit of the music."—New York World.

"He had a well-considered scheme of music making, always musicianly in character and finished in execution. He had a large audience and there was no mistaking its admiration."

New York American

Mr. Naegele Uses the Baldwin Piano

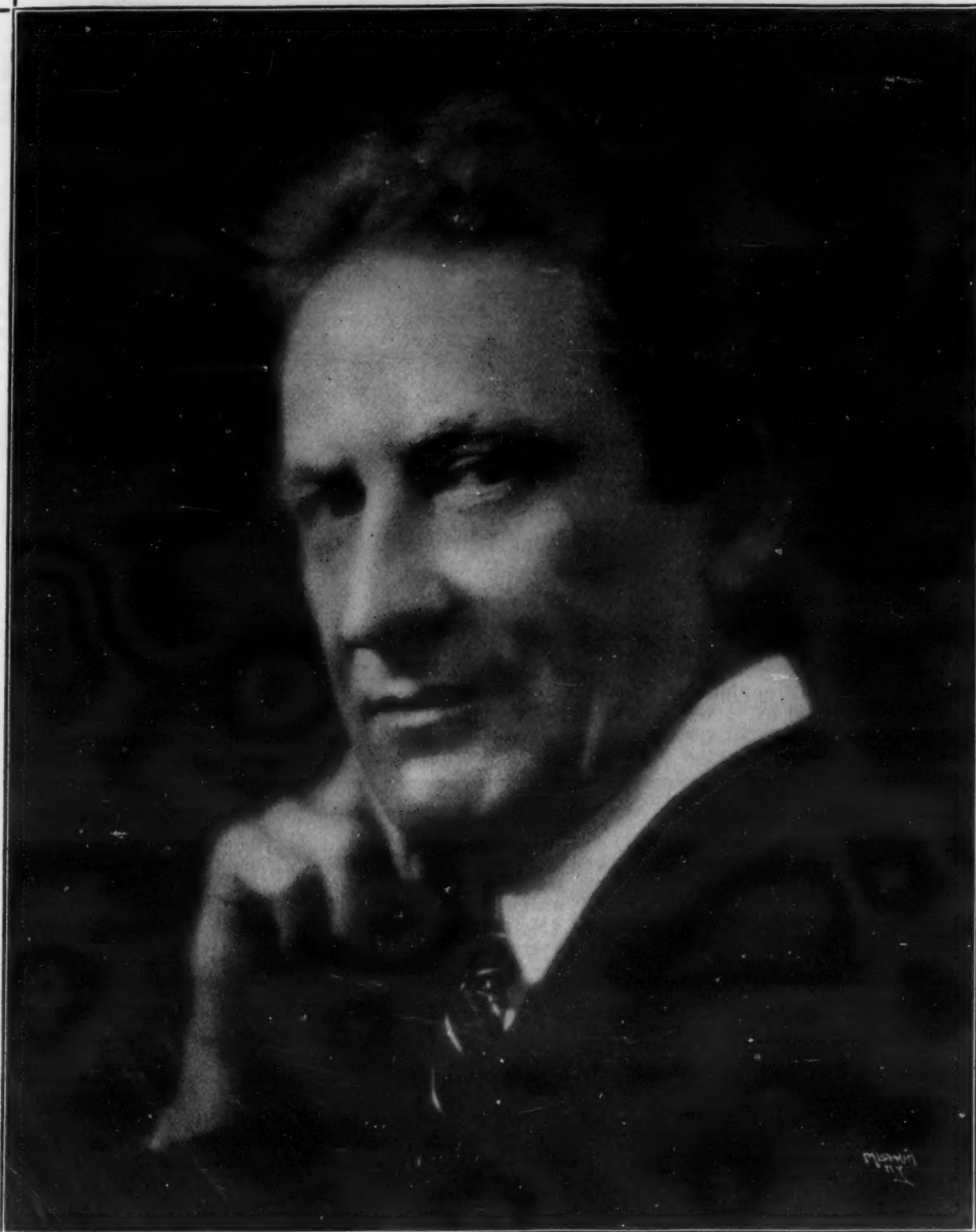
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SOKOLOFF CONDUCTS NOVEL D'INDY WORK

"Symphony on Mountain Song" Has Cleveland Première—Cortot Is Soloist

By Florence M. Barhyte

CLEVELAND, April 11.—A feature of the brilliant concert given by the Cleveland Orchestra in Masonic Hall on March 26, with Nikolai Sokoloff conducting and Alfred Cortot as soloist, was Vincent d'Indy's Symphony "On a French Mountain Song" for orchestra and piano, given its local première. Mr. Sokoloff gave a marvelous reading of the Symphony, which is based on folk-songs of southern France and is in three movements. The work abounds in gay, lively themes and was a joyous addition to the program.

Mr. Cortot gave a masterful performance of the piano part, displaying a tone of great beauty and power. He was heard also in César Franck's Symphonic Variations for piano and orchestra, in which he again displayed supreme versatility. The pianist was recalled to the stage repeatedly, Mr. Sokoloff sharing honors.

Debussy's two Nocturnes, "Clouds" and "Festivals," were played with great delicacy by the orchestra, and Chabrier's Overture to "Gwendoline" formed a delightful opening number.

The ninth popular concert by the Cleveland Orchestra in Masonic Hall on March 22, with Arthur Shepherd conducting. Gertrude Englander, pianist, who was recently chosen to appear with the orchestra in a students' contest of the Musical Arts Association, gave an exceptional performance of the Liszt Concerto in E Flat Minor for so young a musician, and responded with a charming performance of the Gluck-Brahms Gavotte. Harold L. Branch, tenor, gave an admirable performance of the aria "All Hail! Thou Dwelling Pure and Lowly" from "Faust." Mr. Shepherd conducted with style and precision Weber's Overture to "Oberon," three excerpts from Bizet's "L'Arlésienne," Suite No. 1, Rimsky-Korsakoff's "Capriccio Espagnol" and Introduction and March from "Coq d'Or," and MacDowell's "To a Wild Rose."

The Cleveland String Quartet, made up of Messrs. Beckwith, Silverman, Cooley and De Gomez, gave the last of a series of concerts in the Wade Park ballroom. The Dohnanyi Quartet in D Flat Major was given a masterful performance. Mozart's G Minor Quartet was played with extreme delicacy, and Frank Bridge's arrangements of "Sally in Our Alley" and "Cherry Ripe" were also heard.

Boston Activities

Boston, April 11

Dai Buell gave one of her "Recitals of Pianoforte Music With Interpretative Remarks" here on March 31. Prof. John P. Marshall, director of the Boston University Department of Music, chose the following program as a supplement for his music appreciation course: Schumann's "Papillons," MacDowell's "Clair de Lune," "The Brook" and "Joy of Autumn"; Ravel's "Jeux d'eau"; a Danse by Debussy; Chopin's Ballade, Op. 47; Liszt's Etude in F Flat and transcription of "Hark, Hark, the Lark!"

The Boston Public School Symphony, Joseph F. Wagner, conductor, was acclaimed by a large audience in the Lowell School, Jamaica Plain, on March 27. The following program was given: March and Overture from "Athalia" by Mendelssohn; "Angelus" from "Scènes Pittoresques," Massenet; excerpts from "Military" Symphony, Haydn; "Four Old Dances" for two violins and pianos, Sarabande, Gavotte, Minuet, Polanaise, Joseph F. Wagner; Scene "In the Tavern," Jensen; "Holland" Suite, "Morning on the Zuider-Zee," "The Dutch Mill," "Evening Sounds," Kriens; Rakoczy March, Berlioz. Dr. John A. O'Shea, director of the Boston Public Schools Department of Music, was among the auditors.

The Fiedler Trio, Arthur Fiedler, violin; Alfred Holy, harp, and Jacobus Langendoen, 'cello, assisted by Claudine Leeve, soprano, was heard in the last

Quincy Neighborhood Club concert on Sunday. The trio played works by Arbos, Glinka, Chaminade, Cui, Boisdéffre and Rubinstein. Mme. Leeve sang "Lascia ch'io pianga" by Handel and songs by Weckerlin, Bizet, d'Hardelot, Carpenter and Curran.

John P. Marshall of the Boston University Department of Music, dedicated a new organ in the Congregational Church in Needham, Mass., on March 27. A choir of thirty, under Dr. A. H. Wilde, dean of the Boston University, was a feature. Soloists were Mabel P. Friswell, soprano; Charles H. Tinker, baritone and Dr. A. H. McIntosh, tenor.

Marion Couper, soprano, with Dorothy Parker as accompanist, gave a song program in the studio of Priscilla White. She sang compositions by Purcell, Donaudy, Mozart, Cyril Scott, Margaret Lang, Richard Hageman, Debussy, Verdi, Burleigh, Wintter Watts, Maurice Besly and La Forge.

CINCINNATI.—Grace Chatfield Bernhardt, a talented pupil of Grace G. Gardner, has been engaged to sing the rôle of Yum Yum in "The Mikado," touring California and the other western States. The Northside Presbyterian Church Choir, under J. Walter Devaux, organist and graduate of the class of Lillian Arkell-Rixford of the College of Music, last week made a number of phonograph records.

Boston Audience Hails Benefit Program Given for Crippled Children



Nina Mae Forde, Soprano

BOSTON, April 11.—Nina Mae Forde, soprano, assisted by Carl Webster, 'cellist; Joseph Halloran, tenor, and Mildred Vinton, accompanist, gave a successful musicale recently in the

Copley-Plaza. Mrs. Forde included songs by Haydn, Lowe, Terry and Gounod in her interesting program. Mr. Webster played pieces by Sammartini, Hollman and Boccherini. Mr. Halloran's songs were by César Franck, Stanford, Moore, Scott, Scanlan and Ball. Mrs. Forde and her associates were acclaimed by a large audience for their artistic performance.

This was the first of a series of three Lenten concerts in aid of the Peabody Home for Crippled Children at Newton, Mass. Governor and Mrs. Alvan T. Fuller are among the patrons and patronesses.

W. J. PARKER.

Artists Assist Madison Chorus

MADISON, N. J., April 11.—The Mi-Careme concert, given recently under the direction of Henry Weston Smith in James Hall, brought forward several surprises, chief of which was the singing of Louise Smith, soprano, in two groups of solos. Mrs. Smith, who is a pupil of Marcella Sembrich, sang songs by Scarlatti, Haydn, Schubert, Donaudy, Schumann, Mana Zucca, Strickland and Homer, and disclosed a voice of fine quality. Other numbers were given by Margaret Sittig, violinist; Edgar Sittig, 'cellist, and the chorus, which sang well under the leadership of Mr. Smith. Fred Sittig and Mr. Smith were the accompanists.

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Tetracentenary Recalls Vivid Day When Palestrina Was Prince of Church Music

[Continued from page 5]

their course from Rome and the Vatican to America. Colonization replaced polyphony. In fact, the very year in which Palestrina wrote his *Papae Marcelli* St. Augustine was settled by the Spaniards.

For a long time Palestrina was forgotten in the heat of the opera and instrumental problems. The work of Haberl and Commer in collecting the complete edition of thirty-three volumes for Breitkopf and Hartel from 1862 to 1903 caused a revival of interest. Hans Pfitzner, the German composer, wrote an opera with Palestrina as the central figure. In it he employed the themes of Palestrina's motets, madrigals and masses with great skill, and the story is a vivid version of the composer's struggle against church bans. Respighi's Concerto "Gregoriano," one of the most interesting works recently composed for violin and orchestra, has sought to preserve the purity and sobriety of the religious musical style of the Middle Ages and Palestrina.

"I am convinced," says Ildebrando Pizzetti, another Italian disciple of Palestrina, "that there is in the abandoned modes a richness and variety of expression the value of which musicians have not yet understood, and which ought to be rediscovered by those artists who seek tirelessly for beauty in its purest forms."

Of Ancient Lineage

One could go on pointing out the Palestrinian influence upon such masters as Wagner, exemplified in his "Parsifal," or in Debussy, in his absorption of the *ethos* of Gregorian modes, together with the polyphonic weaving of parts. Others, too, have felt the influence of the setting sun of Rome and the Renaissance before it dipped behind the horizon of the town of Palestrina, on the spur of the Sabine hills, that "place of cool and frequent breezes," where "Janetto" began his simple and yet immortal life.

If Palestrina is not the descendant of a great line of musicians, neither is he a genius who came of a clear sky. Though most facts about his life are rather mythical, there is sufficient detail in his masterpieces to prove that his forefathers were related to the composer of the Song of Moses, Exodus 14, and the Psalms of David as represented by Saint Ambrose and Saint Augustine and other disciples of the melismatic plain-chant.

John Joseph Fux made an exhaustive study of Palestrina and his methods, the results of which he published in his "Gradus ad Parnassum" in 1725. A copy of this valuable work is now in the hands of Dr. Beckett Gibbs of the New York Institute of Musical Art. In it Fux sets forth in the clearest possible language the system pursued by the great master of the golden age, the principles upon which Palestrina worked and that wonderful system which underlies the technical basis of the most famous of all masses, the "Missa Papae Marcelli," which for him embodied all that was noblest and most beautiful in art.

"Biographers and historians," says Dr. Gibbs, "have been spending much valuable time in fixing the actual dates of Palestrina's birth and death, as well as over the details of how, when and where he wrote, published and performed his works. Research work is most useful, but it has done nothing to encourage the study of the great Palestrinian masses, motets and madrigals."

Wagner Drank at Master's Fount

"The logical connection between psalmody, plain-chant, diaphony and polyphony, established by Palestrina, has influenced all the great composers since his time. If Wagner had not been the great student that he was, he could never have written the gorgeous contrapuntal accompaniments that we find throughout his music dramas. In his essay, 'A Pilgrimage to Beethoven,' Wagner says of Palestrina's music:

"Here the *rhythmus* is only perceptible through the interchange of chord successions. While it does not exist as symmetrical divisions of time, the time divisions are so intimately bound up with the essence of harmony, which in itself is timeless, that the laws of time are of no assistance for understanding this kind of music."

"Since the harmonic color of Palestrina's music is not contained in a given space of time, we obtain, as it were, a timeless and spaceless picture, an entirely spiritual revelation, through which we are affected with indescribable emotion, since it represents to us more clearly than anything else the inmost essence of religion free from all dogmatic ideas."

"This suggests that Wagner studied Palestrina's works in their original form, unhampered by the tyrannical modern bar, which, however it may assist us in one way, precludes any attempt to bring out its aesthetic qualities. Palestrina followed the Gregorian traditions, trusting to the rhythmic unit so admirably stressed by Wagner in the passage I have just quoted."

Other Masters Indebted

"In this day of great research," says Dr. Gibbs, "it would be interesting to read an account of the influence of Palestrina's genius upon that of John Sebastian Bach, for it must frankly be admitted that upon analysis one can find the Palestrinian methods in many of the works of the great cantor of Leipzig. Their systems were not so very different, and the only difference in the effect is the result of vocabulary. If Bach's works could be transposed into the old modes, they would probably sound very Palestrinian."

It would not perhaps be so very difficult to trace the same influence upon Handel, for he availed himself of many opportunities to look into the musical archives when he was the honored guest of Cardinal Ottoboni in Rome and submitted himself to the instruction of Alexander Scarlatti when in Naples. The latter was responsible for the happy union of the monophonic and polyphonic schools, which bore such immortal fruit in the classic trinity of Haydn, Mozart and Beethoven.

Palestrina's Works Today

"Considering the practical side of Palestrina today," says Dr. Gibbs, "it would be wise to warn choirmasters against certain four-part arrangements of the six and seven-part masses, as well as to urge them to forget the modern bar and to build up phrases and nuances from the rhythmic unit which Palestrina was always so careful to establish. It is the aesthetic control of the human metronome which can mar or exalt the beauty of his works."

"In my experience in teaching the masses, motets and madrigals of Palestrina I have found that part rehearsals are the only things that count. Each voice should be taught the minutest details of its part before full rehearsals are attempted."

The amount of information known about Palestrina is almost as surprisingly small as is the number of people who are acquainted with his works in this country, according to Mr. Montani. "In these modern days of jazz and polytonality Palestrina is regarded as a sort of old fogey whose music is fit for the dissecting room or, at best, monastery libraries."

"It would startle these same young people to know that the attempt of modern writers today are but feeble efforts to reach a certain standard set nearly four hundred years ago. The favorite cross-word puzzle of Palestrina's contemporaries was to take a popular tune and write sixteen or more counter melodies about it, each melody being distinct, individual and independent in its contour."

"When some one called up to learn the standing of Palestrina in musical Bradstreet I told him that he was a past master in the writing of ancient jazz, which contrived to combine not only two melodies in the most intriguing fashion, but managed to make eight and even sixteen tunes fit in a manner that would put many modern polyphonists to shame."

"Ernest Newman is quoted as saying that 'Innocent-minded people today think it clever when two tunes in different rhythms are made to combine in a piece of modern jazz, whereas a few months' study of sixteenth century music would convince them that, compared to the art of Palestrina, Josquin, Vittoria and others of that era, the work of contemporary composers is no more than the chatter of a baby compared with a page of Walter Pater.'"

H. M. MILLER.



THEO KARLE

"One of the 'World's Great Voices'"

Theo Karle is pre-eminently an artist who is re-engaged. The extraordinary beauty of his voice, his fervency of interpretation, sensitiveness to style, and his unassuming and gracious personality make concert audiences anxious to hear him again and again.

Three-quarters of his engagements this year have been in cities where he had previous appearances, but it is interesting that he receives the same enthusiastic recognition in entering new territory as he obtains in communities where he is an established concert favorite.

The criticisms reprinted below are entirely from cities in which he made his first appearances.

FOND DU LAC, WIS.

"An evening long to be remembered as one of beauty and charm, is the privilege of those who on Monday evening attended the opening number of the Fond du Lac artists' course, at the Garrick Theater, to hear Theo Karle, one of the world's greatest artists."

Those who attended anticipating a most delightful program, were not only satisfied in that respect, but came away from the concert with the conviction that they had heard the greatest American tenor of the day. Mr. Karle won his audience from the very first and it was with reluctance that they left at the close of his program.

Mr. Karle not only possesses a voice of exceptional beauty, but has a personal charm and a smile in the acknowledgment of his applause that is captivating. He inspires his audience with his master's control, melodious voice, dramatic power and his tenderness."—*The Daily Commonwealth*.

RIPON, WIS.

"The Famous Artists Course, presented to the students and citizens of this city under the auspices of Ripon college opened its fifth annual season at the Auditorium last Thursday evening when Theo Karle, celebrated American tenor delighted a large audience with his beautiful voice. On account of a slight cold contracted by the artist a week before, he was forced to postpone his concert here, but it was well worth waiting for and there was no semblance of the aforementioned cold on Thursday night."

"He is probably one of the most popular artists that has ever appeared here and certainly brought forth genuine and hearty applause from the enthusiastic audience. His program was well arranged and was particularly adapted to his lyric style. As the concert progressed more and more encores were demanded and the crowd seemed reluctant to leave even after the third encore at the end of the program. His voice reminds one more of John McCormack than any tenor we know of in this day and age. It is clear and sweet with all the power of a more robust tenor. His diction was most remarkable and every syllable was easily understandable from all parts of the Auditorium."—*Commonwealth*.

MENASHA, WIS.

"Mr. Karle provided an evening of continuous pleasure to music lovers of Menasha and Neenah. The quality of Mr. Karle's voice is that of a light tenor, possessed of finely sustained legato qualities in the Italian and German songs. His perfect diction enhanced Purcell's Old English group and a rhythm plus a marked declamatory interpretation charmed the audience in 'Tally-Ho,' which he was required to repeat. In the Gretchaninoff, 'Over the Steppe,' with its undertone of loneliness, which was also brought out in 'Twilight,' there was a splendid sense of repression which was reflected in his hearers, not a pin drop—hardly a breath—being audible."

"Generous and repeated applause greeted every number and the concluding encore, 'A Garden Scandal,' brought to mind the desire that his hearers would like to keep him there all night."—*Menasha Record*.

NEENAH, WIS.

"When the Washington Post said of Theo Karle, following a concert in that city, 'The great natural beauty of Karle's voice, the poignancy of its appeal, its flawless cantilena, his good taste in phrasing and his artistic discretion in the use of light and shade, verified his reputation as one of the brilliant American tenors of the day,' it could not have been more true than it was last evening when Mr. Karle appeared in concert at 8:15 in Neenah Theatre."

"The artist last evening won the pronounced favor of his audience, being enthusiastically recalled several times and he added still more to his popularity by showing keen pleasure in being able to please with his well chosen encores. His voice, which is a thing of true beauty in itself, containing a mixture of tenderness, clearness, dramatic power and richness, was enhanced by his splendid mastery and his own personal charm."—*The Daily News-Times*.

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MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR.

N. Y. Town Hall Espouses Music Cause

To the Editor of MUSICAL AMERICA:

In your issue of April 11 the following statement appeared:

"When Aeolian Hall shuts its doors in 1929 there will be a serious shortage in auditoriums for concerts in New York. Town Hall, as its endowment increases, is obliged each year to devote more time to civic enterprises, and it is probable that there will be fewer concert dates open."

Inasmuch as the above paragraph is entirely misleading and has no foundation in fact, and inasmuch as similar rumors have been circulated ever since the opening of Town Hall in 1921, it seems proper at this time to make a public statement as to the policy of the Town Hall.

It is true that as the Town Hall endowment increases, more time and money will be devoted to community enterprises, but it is our conviction that music forms quite as important a part of community life as do such civic matters as subways and housing. There has never been a time—and there probably never will be a time—when the number of meetings to discuss civic problems will require more than a few evenings a month. Thus the remainder of the time is and will continue to be available for musical and other engagements.

As the endowment grows, it is the intention of the trustees of the Town Hall to form a committee on music to plan a program for our institution which may be of as great importance in the musical field as our present program is in educational and civic work.

Even now, with some of our obligations still undischarged, Town Hall has become a useful force in the musical world through the action of its Trustees in

1. Cooperating closely with the City Music League, whose purpose is, like ours, constructive civic and educational work along musical lines, and in granting the use of the Hall at the bare cost of lighting and heating whenever their membership concerts are held.

2. Granting the use of the Hall at a nominal fee to organizations that wish to present an educational musical program, to which the public is invited without charge.

Each year we shall continue to do a little more to make Town Hall significant in the realm of music.

I hope very much that this letter may be published, as it will serve to clarify in the public mind the purposes for which the Town Hall was erected and which its Board of Trustees hopes to attain.

FRANCES E. KEEGAN,
Assistant Manager, the Town Hall.
New York, April 13, 1925.

Musical Millions and Technicalities

To the Editor of MUSICAL AMERICA:

The article which appeared in a recent issue of MUSICAL AMERICA with regard to the significance of the Juilliard Musical Foundation and the way in which it is being administered, should be read by thousands and tens of thousands.

The "technicality" which has allowed the fifteen or more millions (since vastly added to by accumulated interest) bequeathed by the late Mr. Juilliard to be handled as a private trust, will blind nobody to the fact, that, in the mind of the munificent donor, it was meant to be of national importance. Many will regret that the full text of Mr. Juilliard's will has not been published, and more will ask why, if the fund should fall of its purpose on the narrow lines at present favored by Dr. Noble, a way could not be found to use it to more advantage.

Creative American musicians, who are so cruelly neglected, are particularly interested in the discussion you have reopened. Why do they hide themselves instead of claiming their full share of the benefits which Mr. Juilliard surely meant, not for a hundred aspiring interpreters of music, but for the upbuilding and development of American music?

Are they afraid to come out into the

open? If they are, why should the public be concerned about them?

Let us hope that MUSICAL AMERICA will dig more deeply into this Juilliard Foundation issue, and find encouragement in the approval of its readers.

CHARLES HENRY MELTZER.

New York, April 4, 1925.

Fauré vs. Puccini

To the Editor of MUSICAL AMERICA:

I had the good fortune to know Gabriel Fauré when he was living, and, in my estimation, he was a supreme genius of the age. It is my regret, therefore, that he is being altogether too quickly forgotten over here. While I do not begrudge the Puccini memorials, I do think that Fauré made far greater strides in musical evolution in his songs alone than all Puccini's combined operas have done.

Fauré was the apex of impressionism, his work being the most subtle and delicate of all modern music besides having a novel technical background, while Puccini's is obvious and conventional. Fauré's contribution was that of the supreme moment of song, whereas Puccini solved no problems in his field, that of the opera.

I am sure that I do not stand alone in my desire to hear "Les Roses d'Ispahan," "Prison" and "Clair de Lune," three short and perfect songs, rather than to sit through another performance of "Butterfly" or "Tosca." I do not want a Fauré memorial. Fauré is not dead. What I do want is more of his music on our programs. He is hard to understand, I must admit, like the intangible soul that he was, but once you have known him, you can never forget . . .

One cannot say that you belonged to earth,

You could not understand our earthly ways,

But stood apart and gazed through rose-hued dreams

Upon the little meanness of our days.

You clothed in vision all who crossed your path,

And hid in beauty all that hurts and scars.

They do not know you, they who say you died

You merely drifted out among the stars.

K. Y. B.

New York City, April 6, 1925.

A Test for Critics

To the Editor of MUSICAL AMERICA:

Reading MUSICAL AMERICA regularly, I have been greatly interested in reports of musical memory contests held for children in various parts of the country.

The idea is undoubtedly sound. But why should it be confined to youngsters? Let us try it on the critics also! Let concerts be arranged with no printed program. Then at the end of each program let the critics be asked to name the works performed. The winner could receive a certificate absolving him from attending concerts or opera for a week. I believe any critic would work hard to win such a prize.

RICHARD ROSS.

New York, April 10, 1925.

Is Program-Building a "Lost Art"

To the Editor of MUSICAL AMERICA:

Is it possible for any of your readers to give a solution of the problem of inferior program-building?

The time has arrived when the musical public should commence an intensive campaign to protect the concert-goer from the poor programs which a great number of the artists before the public are giving today, especially in the cities all over the United States and outside of such centers as New York, Chicago and Boston, although, I may add, the sin is not entirely unknown in these large cities.

During the last five years or so I have heard, outside of New York City, several of the principal sopranos, contraltos, tenors and baritones from both the Metropolitan and Chicago Operas, as well as several of the foremost concert singers in America today, all of them, with the exception of a very small

minority, internationally celebrated artists.

In almost every instance the programs have been most unsatisfying and uninteresting. The above remarks apply to the country at large, but to prove that the same thing is being done in New York itself, I will give herewith the program of a very famous contralto at a song recital which she gave in the early part of this year.

She opened her program with a Russian group of three short and insignificant songs, every one of them lugubrious and funereal to the last degree. The next group consisted of songs composed by one of the French ultra-moderns, also lugubrious and excruciating in their discord and dissonance. The third and fourth groups respectively consisted of three Spanish folk-songs (the most interesting portion of the whole list) and modern American songs.

Although this singer has made a reputation in opera, the absence of any arias will be noticed, and as far as lieder are concerned, Schumann, Schubert and Brahms might never have existed. Instead of which she built her program, as far as one listener was concerned, of absolute rubbish!

Almost every one of these singers are Europeans, and they know that they would never dare to offer such programs to the musically sophisticated audiences in a single European concert hall.

A very famous soprano, who has made a great reputation in this country, went to England recently for her initial appearances there, singing both in London and the provinces, and made the mistake of offering them among other numbers such songs as "Just a Song at Twilight," "Silver Threads Among the Gold," "Suwanee River" and other works which doubtless have their respective value but whose place is certainly not on the program of a serious recitalist. The result was the only logical one; the next morning the lady's voice was praised, but not her choice of songs, with the result that at her subsequent recitals she saw the errors of her ways and sang a serious program.

This country is erroneously supposed to share with England the distinction of being an unmusical country; but it is hard to appreciate the force of this contention, especially as far as America is concerned, taking into account the large numbers of foreign-born and children of foreign-born who help to make up the population of this country and who must have in many instances very highly developed musical intelligence.

What are the reasons which allow such conditions to exist? Is it the lure of the great name and reputation which will hypnotize people to attend the concerts of celebrities, no matter what the offering in the way of program? Personally, I have long passed the stage where a name will attract me if the program is unworthy of hearing or musically uninteresting.

Are the artists to blame for presenting such programs and thereby "singing down" to their audiences, or are the latter so uneducated musically that they cannot appreciate the difference between the sublime and the ridiculous?

If the former is the case, it is high time that the recitalists were made to realize that they must change their tactics.

If the latter is the case, then it is only the artists who can help them and educate them; and this desirable effect will not be won by singing rubbish, but can only be achieved by feeding them on the legitimate diet of a serious concert audience, the glorious works of Haydn, Handel, Mozart and Beethoven and the ever new and charming lieder of Schumann, Schubert, Brahms, Wolf, Strauss, Grieg, Tchaikovsky and other masters.

ALAN JOHNSEN.

Oswego, N. Y., April 7, 1925.

Enesco Gives Recital in Phoenix

PHOENIX, ARIZ., April 11.—Georges Enesco, violinist, was presented in recital in the high school auditorium recently, by the musical events committee of the Musicians' Club. Cordelia Whittemore Hulburd, chairman. The program consisted of Nardini's Sonata in D, "Poème" by Chausson, Corelli's "Folies d'Espagne," the Introduction and Rondo Capriccioso by Saint-Saëns and Sarasate's "Zigeunerweisen." George Stewart McManus played the accompaniments.

ALEIDA V. PRESCOTT.

Stravinsky Pays Tribute to Kochanski's Art with Promise of Violin Work



Igor Stravinsky (Seated) Russian Composer, and Paul Kochanski, Polish Violinist

Paul Kochanski, Polish violinist, and Igor Stravinsky, Russian composer, took advantage of the opportunity afforded by their sojourn in New York this season to renew the friendship which they have enjoyed for many years. Stravinsky was a frequent visitor at the Kochanski home, and as a mark of appreciation of the latter's art has promised to arrange a six-part suite from his ballet, "Pulchinelia," for violin and piano. Mr. Kochanski has had an active season in this country, where he is fast being recognized as one of the greatest exponents of the bow. He will sail for Europe on May 16, and will precede his holiday in Spain with a series of recitals and orchestral appearances in various cities. In June he will play with the London Symphony and the Queen's Hall Orchestra and in Paris with the Colonne Orchestra. He will be heard in recitals in both cities and will give a series of ten concerts in his native Poland before returning to America in October. His American activities are under the direction of George Engles.

ARTISTS VISIT PITTSBURGH

Landowska, Grainger and Balakovic Heard in Recent Recitals

PITTSBURGH, PA., April 11.—Percy Grainger, pianist, was heard in recital in Carnegie Music Hall. The audience was very vociferous in its applause. Mr. Grainger appealed to his hearers with a fine list. James A. Bortz managed the concert.

Zlatko Balakovic appeared in recital in Carnegie Music Hall, under the management of Edith Taylor Thomson. His personality projected itself well beyond the footlights, and his violin playing gave pleasure.

The Art Society presented Wanda Landowska in recital in Carnegie Music Hall. As her harpsichord was erroneously sent to another city, the recital was given entirely on the piano and greatly pleased the audience.

William H. Oetting and Dallmeyer Russell, pianists, and Charles N. Boyd, speaker, gave an informal talk relative to the program to be given here by the Detroit Orchestra. Franck's D Minor Symphony was the major number. These recitals have met with hearty public approval.

Sigmund Spaeth, music critic and lecturer, recently broadcast an address from Westinghouse station KDKA.

During the Lenten season Dr. Charles Heinroth, organist of Carnegie Institute, has been giving a series of lectures on Saturday evenings on various musical topics. Dr. Heinroth and Mr. Russell played four-hand arrangements of symphonies for piano. Dr. Heinroth's Sunday afternoon organ recitals attracted large throngs each week.

WILLIAM E. BENSWANGER.

NEW BRUNSWICK, N. J.—The choir of the Livingston Avenue Baptist Church, under Edwin Kent, recently gave "The Woman of Sychar" by R. S. Stoughton.

Chicago Concerts Include Interesting Programs by Ensembles and Soloists

CHICAGO, April 11.—Concert appearances were made last week by Hans Hess, 'cellist; the Chicago Civic Orchestra; Clara Clemens, mezzo-soprano, and others.

Mr. Hess, who was heard in one of his infrequent recitals in the Playhouse on March 29, is one of the most admirable of Chicago's musicians. His playing of the cello has a remarkably classic outline, yet is animated by a brilliant poetic sense. Among the shorter compositions played was Helen Sears' "Elegy." A large audience heard him with great pleasure. Leon Benditzky was an excellent accompanist.

Tchaikovsky List Given

Isador Berger, assisted by Bruno Steindel, 'cellist; Moissaye Boguslawski, pianist, and a string ensemble under the leadership of Herman Felber, gave his third and last violin program of the season in Kimball Hall on March 29. A list solely of Tchaikovsky works included the Trio in A Minor, the Violin Concerto and miscellaneous pieces.

Crawfords in Chicago Theater

Mr. and Mrs. Jesse Crawford were

heard in an excellent double organ recital at the Chicago Theater on Sunday noon and were enthusiastically received by their customary crowded audience. Lillian Winters, soprano, was the excellent young soloist.

Civic Orchestra Program

A varied program given by the Civic Orchestra on March 29 bore evidence of the balance and unity of the young players' rather light but excellent tone and the skill of its various sections. The woodwinds especially seemed particularly efficient. Eric De Lamarter conducted. Raymund Koch, baritone, sang the "Pagliacci" Prologue and the Cavatina from "Faust" with pleasant quality of voice.

Clara Clemens' Third

Clara Clemens' third historical recital, on April 2 in Kimball Hall, was devoted to songs by Schubert, Mendelssohn, Schumann, Liszt, Cornelius and Franz. The mezzo-soprano's earnestness of purpose was evident throughout the recital.

Muenzer Trio in Final Event

The Muenzer Trio gave its fourth and last program of the season in Kimball Hall on April 2, the list comprising Volkmar Andrae's Trio in F Minor, Beethoven's in C Minor and M. E. Bossi's in D Minor. An enlivening spirit and fine balance of tone with a variety of shading and color marked a performance of excellent technical quality and artistic value.

Débutantes in Recital

Winnifrid Erickson, soprano, and Melita Krieg, pianist, made their débuts in the Fine Arts Recital Hall on April 2. The singer has an agreeable quality of voice and much youthful archness of style. The pianist played with good tone and considerable agility.

Russian Baritone Heard

Serge Borowski, a baritone who has sung in Italian and Russian opera houses, was heard at Orchestra Hall recently in a program which consisted largely of Russian music. His voice is excellent in quality and resonance and his singing was stamped with straightforward musicianship.

Violinist Appears

Henry Sopkin, a young violinist of noteworthy talent, played in Kimball Hall recently. His playing was marked by a fine musical sense, and tone, phrasing and rhythm received finished attention.

Popular Orchestral Program

The Edison Orchestra gave a popular program in Orchestra Hall April 2, with Dorothy Greathouse, soprano, as soloist. Morgan L. Easton conducted.

Will of Late F. Wight Neumann Leaves \$200,000 to Widow

CHICAGO, April 11.—The late F. Wight Neumann left an estate of \$200,000 in trust to his wife, as was revealed by his will which was filed in the Probate Court of Cook County recently. Mr. Neumann died here Oct. 23 last. He was for more than thirty-five years active as one of the most noted concert impresarios in America. His concert schedule this year was fulfilled by his widow, his daughter, Mrs. Austin Selz, and his secretary, Bertha Ott. Miss Ott will go into the managerial business independently next fall and has already engaged Maria Jeritza, Serge Rach-

maninoff, Pablo Casals, Ossip Gabrilowitsch, Harold Bauer, Paul Whiteman and orchestra, Marie Morrissey and other musicians, for appearances here next season.

In Chicago Studios

Chicago, April 11.

CHICAGO MUSICAL COLLEGE

Lillian Winters, soprano, was soloist in the Chicago Theater on Sunday noon. Elsie Barge was piano soloist at the annual luncheon and concert of the Chicago Woman's Musical Club, given in the ballroom of the Belden Hotel last Thursday.

AMERICAN CONSERVATORY

Advanced piano pupils and violin pupils of Jacques Gordon were heard in recital in Kimball Hall recently. Mr. Gordon, concertmaster of the Chicago Symphony, was heard in the unusual capacity as pianist, assisting Reuben Marcus and Charles Sindlar in the first Chicago performance of Albert Stoessel's "Suite Antique" for two violins. Adalbert Huguelet has returned from a recital tour of the West. Stell Andersen, former pupil in the piano department, has fulfilled a number of concert engagements in the West recently.

RUDOLPH REUTER STUDIO

Rudolph Reuter has received an announcement of the appointment of his former pupil, Koschak Yamada, as director of the Philharmonic Musical Association of Tokyo, Japan. Among other foreign pupils of Mr. Reuter are Miss Ogura, now leading piano teacher of the Japanese Imperial Academy, and Garcia Paredes, a young South American, who has recently made a tour of Spain. Julia Reibel, formerly Mr. Reuter's pupil, is now teaching at the University of Arizona at Tucson. Mark Hoffman is at the Kansas State Teachers' College, and John Carre is a teacher in Milwaukee and Racine, Wis.

STURKOW RYDER STUDIO

Miss Carter gave the program at the studio tea of March 15. Among the guests were Henry Cowell, Georgia Kober, Cecile De Horvath, Zoltan De Horvath, Mme. Angerola and other well-known musicians.

American Conservatory Orchestra Heard

CHICAGO, April 11.—The American Conservatory Student Orchestra made its first appearance of the season at Kimball Hall recently, under the leadership of Herbert Butler. An excellently played program included Mozart's G Minor Symphony, Luigini's "Egyptian" Ballet and Elgar's "Pomp and Circumstance." Adelaide Jones, soprano, sang an aria from "Hérodiade." Marion Emmons and Margaret Canode played the Largo from Lalo's Concerto for two violins.

CHICAGO, April 11.—Milan Lusk, violinist, left Chicago recently on a concert tour which will include many eastern engagements. Among them are recitals in Washington, D. C., under the patronage of the National Council of Women; in New York, under the auspices of the MacDowell Club; in Summit, N. J., and in many communities in New York State.

VOCALIST IS GUEST OF CHICAGO FORCES

Wagnerian Excerpts Given by Matzenauer Under Stock's Baton

By Eugene Stinson

CHICAGO, April 11.—Margaret Matzenauer, who sang Wagnerian music at the Chicago Symphony's subscription concerts of April 3 and 4, was the last soloist of its season, and the first singer invited to appear this year.

In an excerpt from the first act of "Tristan und Isolde" and in the Immolation Scene from "Die Götterdämmerung," this admirable artist revealed great vocal beauty and an intellectual quality in her performance. Mme. Matzenauer's presence aided in making the program one of the finest in Frederick Stock's recent concerts.

Mr. Stock drew his list solely from works by Beethoven and Wagner, representing the former with the ballet overture to "Die Geschöpfe des Prometheus" and the first three movements of the Ninth Symphony, and selecting from Wagner's operas the Prelude to "Tristan" the Ride of the Valkyries and Siegfried's Funeral March. In the symphony his conducting was charged with a surging eloquence and zeal, and some of the most earnest applause of the season rewarded him. The Wagnerian music was played with great power and persuasiveness.

The Chicago Symphony's semi-monthly concert for children, given under Mr. Stock on April 2, introduced Yetta Wexler, a young protégée of Fannie Bloomfield Zeisler, to a large audience. The youthful soloist played Mendelssohn's Capriccio Brillante with extraordinary facility, speed and clarity. The naming of instrument played behind a screen was an event of the program.



Photo by Daguerre

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Louise Talma, who made such a favorable impression in her debut recital at Rumford Hall, N. Y., March 31st, is a pupil of ELEANOR GARRIGUE FERGUSON, to whom she owes all the musical and technical development of her gifts.

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STATE FEDERATION MEETS IN SEATTLE

Washington Composers Present Works — Officers Chosen for New Term

By David Scheetz Craig

SEATTLE, April 11.—The fourth convention of the Washington Federation of Music Clubs recently closed a three days' session at the Olympic Hotel, with Clara Moyer Hartle, president, in charge. Roll call indicated that representatives of about twenty-five clubs were in session and the presidents' reports revealed a surprising amount of activity throughout the state, particularly stressing junior club work. The program of the three days was in the hands of Helen Crowe Snelling, Seattle, chairman of the program committee, with the assistance of A. F. Venino, Ruth Durheim and Mrs. Louis Maxson, Seattle; Leona McQueen,

Chehalis; Mrs. L. Revie, Hoquiam; Mrs. J. T. Wilson, Spokane; and Mrs. Abbie Raymond, Bellingham. E. H. Hatch, chairman of the Civic Affairs Committee of the Seattle Chamber of Commerce, gave the address of welcome.

The Washington Composers' program occupied an important session and works were heard from the pens of Harrison Raymond, James Hamilton Howe, Daisy Wood Hildreth, Katherine Glen Kerry, Kate Gilmore Black, Adelina Appleton, Amy Worth, Carl Paige Wood and Walter Whittlesey.

A Symposium on "Progress in Music" was conducted by Mrs. Snelling and participated in by Adam Jardine, J. W. Bixel, Leona Torgerson, Letha McClure, Carl Haymond, D. H. Painter, Mrs. Maxson, and Fred Beidleman.

A large number attended the banquet, which was under the direction of the social committee, Mrs. Fred W. Graham, chairman. David Scheetz Craig of Seat-

tle, was toastmaster. Mrs. Warren E. Thomas, Portland, president of the Oregon Federation, was the guest of honor and principal speaker. Mrs. Hartle was presented, on behalf of the Federation, with an ivory gavel in honor of her service for the Washington Federation.

The young artists' concert resulted in the following being given first places in the competition: Mary Kalk, Seattle, piano; Elsie Wieber, Spokane, voice; and Robert Nichols, Seattle, voice.

The election of officers resulted as follows: Helen Crowe Snelling, president; Mrs. Abbie Raymond, Bellingham, first vice-president; Ruth Durheim, Seattle, second vice-president; Mrs. J. T. Wilson, Spokane, third vice-president; Fred Beidleman, Tacoma, corresponding secretary; Edna Moore, Seattle, recording secretary; Leona McQueen, Chehalis, treasurer; W. H. Donley, Seattle, auditor; Mrs. Frank Deerwester, Bellingham, parliamentarian, and Mrs. J. G. Boswell, Seattle, historian.

Yvonne D'Arle to Sing Light Opera Roles in St. Louis This Summer



Yvonne D'Arle, Soprano of the Metropolitan

Yvonne D'Arle, lyric soprano of the Metropolitan Opera Company, who has been heard in many rôles with this organization, has just been engaged for her fifth consecutive season. Although Miss D'Arle has heretofore confined her efforts to grand opera and concert, she will be heard in prima donna rôles as a member of the St. Louis Municipal Opera Company this summer. In addition to leading parts in Gilbert and Sullivan's "Ruddigore," Strauss' "Night in Venice" and Jakobowski's "Erminie," Miss D'Arle will appear as *Santuzza* in "Cavalleria" and in the title rôle of Flotow's "Marta." At the conclusion of her engagement in St. Louis, Miss D'Arle will go to Paris for a series of engagements at the Opéra Comique.

Providence Club Observes Guest Day

PROVIDENCE, R. I., April 11.—The Chaminade Club, of which Mrs. Howard Dexter Knight is president, observed its annual guest day at the Providence Plantations Club with an interesting program. The feature of this occasion, which brought together the presidents of other musical clubs and many of their members, was a song recital by William Gustafson, bass of the Metropolitan Opera Company, New York. This artist, making his debut in Providence, created a profound impression by the beauty of his voice and his interpretative powers. His program included German, French, Russian and English songs. Beatrice Warden Roberts at the piano gave the singer the admirable cooperation always characteristic of her work.

N. BISSELL PETTIS.

Ernst Pery Gives Recital in Trenton

TRENTON, N. J., April 11.—Ernst Pery, violinist, assisted by Jules Kelsey, violinist and Stephen Pery, pianist, and a string orchestra under Mr. and Mrs. Felix Kiessling gave the second of a series of concerts in the Y. M. H. A. recently. The program included piano and violin solos, a number for two violins and piano, and pieces played by the orchestra.

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Lucile Lawrence, Off for Australia, Contemplates Voyages in a Harp Case

THERE is a wide difference between a "child prodigy" and a "young artist." The accomplishments of the one stand in direct relation to her age, while those of the latter are absolute, regardless of years. This difference was suggested on a recent afternoon spent in Carlos Salzedo's harp studio overlooking the Hudson and the Palisades, an appropriate atmosphere for the traditional harp background. The aeolian player proved to be a slender girl of seventeen summers, with large blue eyes and golden curly hair that matched her harp.

In a charming Southern accent, Lucile Lawrence told of her excitement last week in obtaining her passport to go to Australia. She is making the trip with Edna Thomas, mezzo-soprano, and will give two solo groups and assist Miss Thomas in one group of songs in some fifty concerts. Last year Miss Thomas sang for Nellie Melba and will probably take Miss Lawrence to play for her this year, a most important event.

"We shall sail from San Francisco on March 25," said Miss Lawrence, "and shall be gone about half a year. That will be my first bit of ocean travel. My only journeys so far have been between New Orleans, where I live, and New York, where I have been studying for the last six winters under Mr. Salzedo. Besides my work on the harp, I have been studying piano, theory and solfeggio."

"When I was six years old I began to take harp lessons in New Orleans. You see, the harp has been our family instrument for four generations. The first picture I can remember was that of my great-grandmother at her harp. It hangs above her old Louis XV table in the special parlor—the one I was not allowed to enter until the day of my fifth birthday. It was on that day that I first asked to play the harp."

"Since then I have always been brought up to understand that next to eating and sleeping, the most necessary thing in life is the harp. I practice four or five hours on it daily, and then two more on the piano. Of course, that's not the only thing I do. I study French and I read a lot, and in the summer I go to camp for a little while. Next to my harp, I am most fond of horseback riding and swimming. After all, one's health is an important requirement in playing the harp. It is a cumbersome instrument, and to play it with ease and grace a strong constitution is necessary."

Lucile Lawrence is a confirmed modernist. In fact, she confesses that the more radical a composition is the better she likes it. "I wish," she said, "that



Lucile Lawrence, Harpist, and Her Teacher, Carlos Salzedo

my great-grandmother could hear some of the twentieth century harp compositions. Poor soul! She had to play sweet little waltzes on her harp all day long. You know, it wasn't really until a few years ago that the possibilities of the instrument have been exploited. In the olden days it was nothing but a strumming accompaniment, a few over-used chords and a lilting melody. But now!"

Miss Lawrence launched into an account of the modern repertoire, describing the reasons for the congeniality of the harp to the colorful, impressionistic works of Debussy, Ravel and Salzedo. "The French," she said, "have always written things that sound well upon a harp. My favorite classics are those which my teacher has transcribed of Couperin, Corelli, Bach, Rameau and Haydn. These pieces are my exercises. Outside of intense work upon difficult passages, I do no exercises. It is not necessary. There is sufficient scale practice and other technical devices in a single modern work, without resorting to the brainless scales and studies which wear one out needlessly."

Miss Lawrence was born in New Orleans and received her general education at private schools. She made her debut with the New Orleans Junior Philharmonic at the age of eight. Since then she has been heard in various club programs at home; in New York, with the American Orchestral Society in Town Hall, and in several student recitals given by the Institute of Musical Art in Aeolian Hall. This season she became a member of the Salzedo Harp Ensemble. After her return from Australia she will make New York and Boston debuts. Her program for this tour includes works by Handel, Bach, Corelli,

Couperin, Rameau, Debussy, Pierné, Grandjany and several works of Salzedo, namely "Iridescence," "Introspection" and his famous "Whirlwind."

"So far," she said, "the idea of going to Australia has been just a dream to me. I have not been able to realize that it was real until this week, when I had to make plans for shipping my harp and had to get a passport. Some day I hope I can go to France and Italy, oh! just everywhere!—even though I should have to travel inside my harp case to get there—but in the meantime I have enough to take up my thoughts for the next year." H. M. M.

Opera Program Given in San Antonio

SAN ANTONIO, TEX., April 11.—"Through the Opera Glass," an entertainment given complimentary to music lovers as a part of the year's program of the Tuesday Musical Club, brought a large audience to the Main Avenue High School Auditorium. Arias, duets, ballet music and other excerpts were given in costume from "Tannhäuser," "Pique Dame," "Freischütz," "Cavalleria," "Faust," "Carmen," "Pagliacci" and "Lucia." Those participating were Augustin Mendoza, Jr., Mary Rochs, Annie Oge Wickes, Lulu Richardson Dean, Francis de Burgos, Eric Harker, Gail Brandt, Mrs. A. M. McNally, Jane Alden, Rose Bernard, Mary Stuart Edwards, Mrs. Edgar Schmuck, Mrs. Charles Treuter, Charles Carruthers, Mrs. Guy Simpson, A. A. Simpson, Mrs. Nat Goldsmith, Mrs. Eugene Staffel, Ada Rice and Catherine Clarke.

Also Mrs. Leonard Brown, Mrs. Jefferson Peeler, Mrs. Lester Morris, Mrs. Eugene Miller, Leonora Smith, Corinne Worden, Marjorie Murray, Irene Saathoff, Mrs. Edward Sachs, Mrs. A. M. Fischer, Lillian Boyd, Iva McCoy, Jo Beth Canfield, Martha Ragsdale, and Roy R. Repass. Also Louise Hillje, Mrs. Jesse Oppenheimer, Mrs. J. M. Krakauer, Mary Rochs, Mary Stuart Edwards, Mrs. Leonard Ullrich, Mrs. Ruby Perriman Hardin, Mildred Ormesher, Mrs. Henry Barnes, Netta Smith, Bessie Martin, Mrs. A. F. Koenig, Rose Bernard, Charles Carruthers, Frank Springer, Eric Harker, Fred Langsdorff, A. A. Simpson, R. W. Forwood, Gail Brandt, Harry Warnke, Lieut. McClosky, M. R. Neumeyer, Charles Parker and David L. Ormesher, conductor. Ballet numbers from "Faust" and "Carmen" were danced by Martha Maggard, Helen Dawson, Thelma Traston, Terry Terhune, Verna Burdin, Lorraine Nicholson, Elaine Kornrun, Naida Hensarling and Virginia Wheat.

GENEVIEVE M. TUCKER.

HAVANA HEARS FANTASY

Villa Work Is Symphonic Novelty—Lappas and Segall Appear

HAVANA, CUBA, March 25.—The seventh subscription concert of the Sociedad de Conciertos de la Habana was given at the National Theater, before a very large and enthusiastic audience, on March 15. The orchestra, under the baton of Gonzalo Roig, played Mendelssohn's "Italian Symphony," No. 4. Benjamin Orbon, Spanish pianist, gave a good rendition of Liszt's Concerto in E Flat.

Interest was principally centered on the first performance in Havana of Ricardo Villa's "Spanish Fantasy" for piano and orchestra. It was most beautifully played by Mr. Orbon and the orchestra. The work is inspired by the popular airs and rhythms of Spain.

Ulysses Lappas, tenor, and Arno Segall, violinist, appeared for the Pro Arte Society at the Payret Theater in two recitals recently. The tenor sang Mattinata by Mariotti and arias from "Carmen," "Tosca," "Girl of the Golden West" and Reyer's "Sigurd." Mr. Segall played a Concerto in G Minor by Valdi-Natchez; Prelude and Allegro by Pugnani; Glazounoff's "Melodie Arabe" and Sarasate's "Bohemian Airs."

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MILDRED DILLING

HARPIST

Typical Notices of a Concert Tour Which Included 65 Appearances This Season

Cincinnati Enquirer, March 24, 1925.

"Mildred Dilling, harpist, was a pleasant surprise to the Matinee Musical Club's audience yesterday. One of the loveliest of stringed instruments, the harp, too often is relegated to an obscure position in the orchestra. . . . Miss Dilling plays with a degree of artistry that indicates virtuoso attainments."

"... Evincing that technical skill that commands admiration and that warmth of interpretation which, for want of a better word, may be described as temperamental. . . . The artist was able to preserve throughout her program a resonant singing tone that not often is heard in harp playing."

Cincinnati Times-Star, March 24, 1925.

"Monday morning at the Hotel Sinton the Matinee Musicale combined the De Reszke Singers, a male quartette, and Miss Mildred Dilling, harpist, in a programme which intrigued from the opening number."

"Miss Dilling's programme had all the charm of romance with none of the lacerations of adopted modernity."

The Cincinnati Commercial Tribune, March 24, 1925.

"The De Reszke Singers and Mildred Dilling, harpist, gave a concert which was without doubt one of the most enjoyable musical events of the season. Miss Dilling's part of the program was quite as meritorious as was that of the quartet. She is the first harpist who has ever succeeded in making us enjoy the harp as a solo instrument. Her finest achievement came with the playing of Renie's 'Legende' based on the poem 'Les Elfes' by Leconte de Lisle."

"The entire program was so successful that one might express the wish to have the Matinee Musical bring the quartette and Miss Dilling for another concert next year."

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SUPERVISORS URGE BETTER RURAL MUSIC

Kansas City Meet Includes Stirring Addresses Before 3000 Auditors

By Blanche Lederman

KANSAS CITY, Mo., April 11.—About 3000 delegates attended the eighteenth annual meeting of the Music Supervisors' National Conference, which was opened here on April 3, as already reported in MUSICAL AMERICA. The dominant note of the convention was that of progress. Reports showed the study of music is steadily gaining in schools and that the study of appreciation has had a notable impetus.

The rural schools to some extent lag behind in music instruction, and a recommendation is advocated holding demonstrations in this field as a part of the future meetings of the conference.

Increased activity in training teachers of music for the lower grades was urged upon normal schools, with the recommendation that two years be the minimum of training, or a total of sixty credits.

An important constitutional amendment provided that sectional meetings and that the annual conference be held bi-annually. The 1926 meeting of the National Conference will be held in Detroit, but after that the full body will not meet until 1928.

The following officers were elected: Edgar B. Gordon, head of the music extension department of the University of Wisconsin, president; George E. Knapp, first vice-president; George Oscar Bowen, Ann Arbor, Mich., second vice-president; Elizabeth Carmichael, Fort Dodge, Iowa, secretary; A. V. McFee, Johnson City, Tenn., treasurer; Phillip C. Hayden, Keokuk, Iowa, auditor; Mrs. Homer E. Cotton, Evanston, Ill., member of the board of directors; Walter Aiken, Cincinnati; C. E. Fullerton, Cedar Rapids, Iowa, and Mabelle Glenn, Kansas City, Mo., new members of the research council.

Appreciation Classes

High school music appreciation classes were held with students from the Northeast High School, led by Margaret De Forest, and a class from Central High School, under Margaret Zimmerman, taking part. These classes were held in the ballroom of the Muehlebach Hotel, with Dr. Sigmund Spaeth of New York City as propounder of tests.

Constructive Work

Margaret M. Streeter of Camden, N. J., spoke on "Constructive Thoughts and Courses for Music Appreciation in the High Schools."

A paper by Mrs. Marx E. Obendorfer of Chicago on "Influence of Visual Teaching Music Appreciation" was read, urging motion picture theater managers to provide a better class of music.

Classes in teaching vocal music in elementary schools were conducted by Rose Sattler, Esther Darnall, Allie Howard, Sarah Clifford, Elizabeth Cannon, Clabriel Woodward, Edna Lang, Margaret McKemy and Irma Williams, and work in Negro schools by Blanche Morrison.

At a general session in the Missouri Theater George H. Gartlan, director of music in the New York schools, spoke on "Music as a Means for Self-Expression."

"The Radio and Music" was the subject of a timely address by William Arms Fisher of Boston. Mr. Fisher said in part: "Radio is an instrument of great public service and its possibilities have only begun to unfold. It is the biggest single agency in America today for popularizing music."

In Convention Hall thousands of children from the fifth, sixth and seventh grades sang under the leadership of Mabelle Glenn, accompanied by Virginia French and the Horner Institute Orchestra. They demonstrated excellent training and won applause.

One program was given over to the twelfth annual inter-high school glee club contest. The Manual Training High School Girls' Glee Club, under the direction of Harry Seitz, won first prize, as did the mixed chorus. The Boys' Glee Club of the North East High School won first place and the Girls' Glee Club, Frank Chaffee, leader, second. Central High School Boys' Glee Club, under Marie Whitney, was given second place.

Westport boys won second prize, under Effie Hedges.

Music appreciation classes in the lower grades were conducted on the Kansas City Athletic Club roof garden by Margaret De Forest. Margaret Lowry conducted. Edith Rhett, Detroit, was chairman of the round table session.

The fourth children's concert of the 1924-25 series by the Kansas City Symphony Orchestra Association, N. de Rubertis, conductor, was an event. Edgar Stillman Kelley's "Alice in Wonderland" chorus parts were sung by the sixth grade chorus. Madeline Farley, soprano, and Esther Darnall, contralto, sang solos. The orchestra was heard in compositions by Weber, Beethoven, Bizet and Moszkowski. The children were tested on orchestral instruments and dance rhythms. The Little Symphony was praised.

At an evening banquet Edwin Markham of New York gave an address on "The Miracle of Music" and members of the conference sang informally under Peter W. Dykema, New York. George Gartlan was toastmaster. Jerome Swinford, baritone, sang three groups of songs.

Orchestral demonstrations were features on the morning of April 3. The chairman was Dr. Victor Rebmann, director of music, Yonkers, N. Y. He spoke on "A Survey of Music Material for Grammar, Junior and Senior High Schools." This meeting was held in Convention Hall. In the Hotel Muehlebach Helen Curtis, supervisor of piano classes in this city's schools, demonstrated work of the first and second year classes.

Features of Thursday morning's session were W. Otto Miessner's address on "Modern Pedagogy in Piano Class Teaching" and "Writing for Today's Child," a paper illustrated with original compositions by Dorothy Gaynor Blake, St. Louis, Mo.

Orchestral Work

In the Gaiety Theater John W. Beattie of Lansing, Mich., was chairman of more orchestral work under Marguerite Zimmerman, Gertrude Bruesser, Pauline Wettstein and Regina Schnakenburg.

In the Hotel Baltimore C. E. Fullerton, Iowa State Teachers' College, Cedar Falls, Iowa, was chairman of the rural section. The afternoon session in Convention Hall heard William Dawson conduct the Lincoln High School Negro chorus in a group of spirituals. A paper, "Tests and Measurements in Education," was read by Mr. Dykema.


The conference concert was held in Convention Hall. Features were the Conference Orchestra and the Conference Chorus. Paul Weaver, North Carolina University, conducted the chorus. The orchestra was led by Jay Fay, Louisville, Ky. The Men's Glee Club of North Carolina University sang, under Mr.

Weaver. Mr. Swinford was heard again, and Theodore F. Fitch, tenor, was welcomed. The Boys' Choir, under Miss Glenn, sang antiphonally with the Conference Chorus. The seventh grade chorus also sang.

Contests, a five-State event, occupied the afternoon and evening of the final day. Iowa won three first prizes. The Boys' Glee Club and Girls' Glee Club, both of Cedar Rapids, won first place. The Council Bluffs, Iowa, Band won a first prize. Other prizes were won by Omaha, mixed chorus, first; St. Joseph, Mo., second, for its Girls' Glee Club,

and Newton, Kan., second, for its Boys' Glee Club. The mixed chorus second prize went to Manual Training High School of this city. Tulsa, Okla., Orchestra won first prize, and Lincoln, Neb., second. The second band place was given to Muskogee, Okla.

The vocal events were heard by Dr. H. Augustine Smith, Boston; Osbourne McConathy, Chicago, and Elise Shaw, St. Paul. The instrumental organizations were judged by J. E. Maddy, Ann Arbor, Mich.; Emery G. Epperson, Salt Lake City, and William Myers, New York. Winners received bronze plaques.



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Nanette Guilford Finds Metropolitan Wondrous Fairyland for Young Artist

PERHAPS you may recall the fairy tale about the little golden-haired girl who went to bed and dreamed so hard of being a princess that she awoke in a beautiful palace? That is exactly what happened to Nanette Guilford, American soprano, only her palace was the Metropolitan Opera House. "Ah, but no, Nanette!" her first teacher had said, "You cannot hope to get into grand opera until you are nearly thirty."

But the persevering one in her impatience to begin a career (for she was nearly sixteen) ran away and joined a Schubert musical comedy, singing the title rôle. Three weeks later, having been scolded and put to bed with camomile tea, she was placed under the guidance of Albert Jeanotte, who soothed her with promises of singing in opera in less than two years.

He kept his promise. At the age of eighteen, brimming with the joy of youth, Nanette Guilford signed a contract with the Metropolitan Opera Company. With thirty-five rôles in her repertoire and quite a big feather in her hat, she began her work as *Olga* in "Fedora," *Micaela* in "Carmen," *Musetta* in "Bohème" and in other parts. During the last winter she has been heard as *Juliette* in "Roméo et Juliette" and as *Nora Burke* in Pedrollo's "La Veglia," at a private performance for the Manufacturers' Trust Company.

"I much prefer tragic rôles to coquetish ones," says Miss Guilford. "I am never so happy as I am when I am sad,



Photo by Apeda

Nanette Guilford, Soprano of the Metropolitan Opera

portraying the deserted *Micaela* or the star-crossed *Juliette*. Perhaps it is because my life has always been so full of joy that I must find an outlet for emotions never experienced. Perhaps I read too many morbid Russian novels or Schopenhauer and Nietzsche.

"The only advantage I have is that such harrowing literature does not affect my life in any manner. I go on being

jolly and carefree. It is only when the blue footlights cast their reflections over me and it comes my turn to break the stillness of the audience with a melancholy aria that my pessimistic reading, concealed on the fringe of my consciousness, comes to the top and aids me in a sincere expression of tragedy."

Miss Guilford's favorite rôle is *Manon*, because it involves such a mixture of conflicting characteristics, variety of moods and strange blend of love and wickedness. "It is fun to play being wicked," she confesses, "and I sometimes think I should like to help *Micaela* along by having her imitate *Carmen* to win back her lover's affections. As you see, I have a dreadful imagination and sense of the dramatic!"

Likes American Drama

American drama is Miss Guilford's chief delight, next to the opera. "I have never been abroad to study and I am proud of it," she says. "I was born in New York and have lived there all my life, and ever since I was six years old I have been going regularly to the theater. William Vaughn Moody and Clyde Fitch were my favorites, and in my own childish way I used to criticize the American drama, after the fashion of my parents. I used to think I could watch it grow, and several years ago when Eugene O'Neill came to the fore I waxed very eloquent in my youthful praises. And this winter I have been especially fond of the 'Firebrand.' It is an old historical story, modernized with the wit of a Shaw. It reminds me of the English playwright's treatment of 'St. Joan'."

Whereupon Miss Guilford, the "baby of the Met," as she is called, launched into a detailed discussion of the technic of modern dramatists, disproving conclusively the old theory that artists know nothing beyond their own art. To be

sure, hers is of the drama, but there is a wide gap between the play and the opera. It is not true, moreover, as is often said, that artists know nothing outside the arts in general, that they are unschooled in practical matters.

"Such sweeping generalities are unfair," Miss Guilford insists, defending her profession. "Many artists are interested in questions of the day, in all the new scientific inventions and in world politics. It is not good to be so wrapped up in one's vocation that the world does not exist otherwise for you."

"But by all this you must not think that I neglect my music. When I signed the contract with the Metropolitan I did not consider that my days of study were over. They had just begun. Every day I make it a point to go through a number of arias and some recitative, as well as a few vocal exercises. Then, too, I still have my master hear me sing every once in a while in order to give me helpful criticism. Without occasional instruction one is apt to slip into bad vocal habits quite unconsciously."

Most of Miss Guilford's spare time lately has been spent in studying German. She already has a command of French, Italian and Spanish, but she aims to enlarge her repertoire to include leading rôles in Wagnerian music dramas. Foreign diction is important also in songs recitals, a field in which she made her bow this year.

Walking through Central Park on warm, sunny days, you are apt to pass a golden-haired girl who dwells as a soul apart. "Only once in a while I get into a mood of solitude," says Miss Guilford. "I am not chronically the melancholy *Jacques*. When I walk and philosophize I really do it because it tickles my vanity. One part of me always stands a little distance away and watches. You see, I have a tremendous sense of humor and find it impossible to be too serious about life." H. M. MILLER.

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GANZ FORCES MAKE DEBUT IN NASHVILLE

Local Symphony, Heifetz and String Quartet Are Applauded

By Mrs. J. Arthur Wanda

NASHVILLE, TENN., April 11.—The St. Louis Symphony made its initial appearance in Nashville on March 20, when two concerts were given in Ryman Auditorium. At a matinee for children Rudolph Ganz, conductor, gave a demonstration of the different instruments. Soloists were Michel Gusikoff, concertmaster, who played the Romance and Finale of Mendelssohn's Concerto, and Mrs. Thomas H. Malone, Jr., Nashville soprano, who sang the Waltz from "Romeo et Juliette." The first part of the program was conducted by Frederick Fischer, assistant conductor.

The evening concert brought forward Helen Traubel of St. Louis, dramatic soprano, who sang "Dich, teure Halle" from "Tannhäuser." Mr. Ganz played Liszt's Concerto for piano in A, the orchestra being led for this number by Frederick Fischer. A feature of the

concert was the Fifth Symphony by Tchaikovsky, conducted by Mr. Ganz.

Jascha Heifetz charmed a large audience in Ryman Auditorium with his violin recital. Works by Grieg, Saint-Saëns, Schumann, Dvorak, Boulanger, Mendelssohn, Beethoven and Chopin were on his program. Isidor Achron was the accompanist.

With F. Arthur Henkel conducting, the Nashville Symphony gave its fourth concert in Loew's Vendome Theater before a large audience. The program contained the "Jubel" Overture by Weber and, with Mr. Henkel at the organ and Orin Gaston conducting, Guilman's Symphony for organ and orchestra. William von Otto, concertmaster, and J. J. Scull, flautist, were also heard to advantage in this number. A duet by Browne Martin, viola player, and C. C. Mitchell, English horn player, was enjoyed in a later number.

Mrs. Robert Lusk, chairman of the music department of the Centennial Club, recently presented the Nashville String Quartet in music by Beethoven, Handel-Pochon and Herbert. The quartet is composed of Kenneth Rose, Mrs. Lusk, Martha Carroll and Pierre Briquet.

Under the auspices of the Kiwanis Club, the Rhonda Welsh Singers gave two programs in the Orpheum Theater on March 25 and 26, under Tom Morgan. Soloists were Stephen Jenkins, Sydney Charles, Richard Owen, Robert Hopkins, Walter Evans, David Rees and Edward Hopkins. Emlyn Jones was accompanist.

The last of a series of concerts in Fisk University, given in the memorial chapel on March 27, presented Charlotte Ruegger, Belgian violinist. Leo C. Holden, head of the music department, played her accompaniments.

KREISLER IN PORTLAND, ORE.

Local Opera Association Gives Herbert Work—New Quartet Formed

PORTLAND, ORE., April 11.—Fritz Kreisler, violinist, received a tremendous ovation, when he was presented in concert by Steers and Coman recently. He played a Handel Sonata, Lalo's Symphonie Espagnole and compositions by Bach, Saint-Saëns, Debussy and Dawes, and his own transcriptions of the Largo from Dvorak's "New World" Symphony and Grainger's "Molly on the Shore." Carl Lamson was an expert accompanist.

The Portland Light Opera Association gave Victor Herbert's "The Fortune

Teller," under the auspices of the Parent-Teacher Association. The principals were Orrin Pierce, Betty Jane Wardell, Marjorie May Walker, R. F. Gray, Dod Berg, Sherman Cox, Ernest Crosby, Charles Stidd and Leola Green White. John Britz led the orchestra, and H. Goodall Boucher, assisted by Doris Smith, was stage director.

A new string quartet has been organized, with the following members: Carl Denton, and Franck Eichenlaub, violinists; Ted Bacon, viola, and Ferdinand Konrad, 'cello. JOCELYN FOULKES.

BENEFIT IN PROVIDENCE

Lucy Marsh Is Soloist in Program by Monday Musical Club

PROVIDENCE, R. I., April 4.—Lucy Marsh, soprano, was soloist with the Monday Musical Club in its recent concert in Memorial Hall of the Rhode Island School of Design. A large audience was present, including many patrons of the Club, which gives financial assistance to talented young musicians, and in the dozen years of its existence has disbursed thousands of dollars to various local philanthropies. Through the initiative of Mrs. Harold J. Gross, president of the club, the proceeds of the last concert will be devoted to this cause.

Mme. Marsh, who is an honorary member of the club, was in fine voice and sang delightfully a group of German songs, responding to an encore with "The Swallows." George Pickering was accompanist.

Three movements from Dvorak's "New World" Symphony, arranged by Alexander Rihm for two pianos, were played by Lydia Bell, Helen Schanck, Ruth Tripp and Mrs. Gross. "Il Tramonti," was well sung by Amy Ward Durfee, mezzo-soprano, supported by a string quartet made up of Lorraine Johnson, first violin; Ruth Moulton, second violin; Laura Gladding, viola, and Katharine Vining, 'cello.

A group of solos was played by Helen Vining, violinist, with Beatrice Ward as accompanist. A double quartet gave a group of songs, led by Mrs. Hope Williams Shaw, with Ruth Tripp as accompanist. The eight singers were Marguerite Watson Shaftoe, Louise Tracy Arnold, May Stockwell Hiller, Elsie Lovell Hankins, Mabel Woolsey, Esther Mott, Harriet Johnson Jones and Marjorie Allison Atkinson.

N. BISSELL PETTIS.

Californian Composes Work to Celebrate Fête in Santa Clara Valley



Earl Towner, Composer of the Cantata "Promise of Spring," and Conductor at Santa Clara Valley Blossom Festival

SARATOGA, CAL., April 11.—The Blossom Festival in the Santa Clara Valley of California calls pilgrims together every spring to celebrate the appearance of blooms on the fruit trees, a sign of plentiful harvests. In the great natural amphitheater, overlooking miles of orchards, suitable ceremonies are held, and this year a special musical work, the Cantata "Promise of Spring," was composed by Earl Towner of this city, who was chosen for this task by the festival authorities. As reported in a recent issue of MUSICAL AMERICA, the work was conducted by Mr. Towner, musical director of the festival, on two days, with a number of soloists and the Blossom Festival Chorus, assisted by an orchestra, and Mrs. Earl Towner, pianist. Mr. Towner is director of the music department in the State Teachers' College in this city.

Weyland Echols, tenor, will give a New York recital in Aeolian Hall on April 29.



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COMEDY NOTE RINGS IN CLEVELAND OPERA

Success Waits Upon Productions Given by Local Company

By Florence M. Barhyte

CLEVELAND, April 11.—Donizetti's "Daughter of the Regiment" was given at the opening of the Cleveland Opera Company in the Metropolitan Theater under Francis J. Sadlier. Principals were Janet Watts, who had the title rôle; Handel Wadsworth, singing *Tonio*; Katherine Burger, Leo Bartunique, Berthold Lange, Elsie E. Bigelow, Edison F. Peck and Louis Braband. The chorus was led by F. Karl Grossman, and the production was a success in every detail.

The second opera, "Fra Diavolo," arranged to be continued for the balance of the week, was capably sung by Howard Justice as *Fra Diavolo*, Edna Bowerfin as *Zerlina*, Handel Wadsworth and Vera Rowley in the parts of *Lord* and *Lady Alcaash* and Elmer Lehr, Carl Reid, Fred Williams, Robert Braman,

Edward Richter, Jack Bickers and Berthold Lange.

The National Polish Orchestra, with Stanislaw Namyslowski conducting, appeared before an enthusiastic audience in Masonic Hall recently. The program consisted of Polish compositions new to the Cleveland public.

The spring concert of the Cleveland Institute of Music Chorus was given in the Hotel Statler on March 27. John Pierce, vocal instructor at the Institute, conducted a performance of Haydn's "Seasons." Eleanor Foster was at the piano and soloists were Opal Hemler, soprano; Howard Justice, tenor, and John W. Lane, bass.

Piano pupils of Milan Blanchet gave a recital recently in the Church of the Master. Among those appearing were Katherine Baker, Estella Berman, Charles Ruetschi, Miss Flock, Miss Figley, Mrs. Richard Inglis, Mrs. Ira Penniman, Mrs. T. Armitage, Mrs. Verovitz, Mrs. Thorald March, Ruth Richey and Mrs. Charles F. Miller.

Caredwyn George Petrie, a teacher from the Kathryn E. Collins piano studio, played piano solos at the musicale given under the auspices of the music club of the College for Women.

Quartet of Robert Gayler's Pupils Sing in Waldorf-Astoria Concert

The Ivy Male Quartet, the members of which are pupils of Robert Gayler, gave a concert in the Astor Gallery of the Waldorf-Astoria on the evening of March 30. The quartet is composed of J. Gwilym Anwyl, tenor soloist of Christ Church, Greenwich, Conn.; Jerome S. Merritt, tenor, and Burt Squire, baritone, both soloists at the New Rochelle Methodist Church, and Dr. Irving A. Marsland, bass soloist and director at the First Methodist Church in Mamaronck, N. Y. The program included numbers by Parry, Buck, Shelley, Rogers and others and solos by Halévy, Flotow, Puccini and Handel. Vera Curtis, soprano, was the assisting artist, singing an aria from "Andrea Chenier" and songs by Alling, Weaver, Rimsky-Korsakoff and others. Ray D. Close was at the piano.

Members of Carl Friedberg's Piano Class Give Program

Four members of Carl Friedberg's class at the Institute of Musical Art gave a concert at the institute on the afternoon of March 28. The program included Beethoven's Thirty-two Variations in C Minor and an Impromptu in F Minor, played by Samuel Prager; Schumann "Albumleaves," Op. 124, by Cecile Brooks; Chopin's Fantasy in F Minor, Op. 49, by Wyoneta Cleveland and Rachmaninoff's Sonata in B Minor, by Anna Levitt.

Harold Gleason Plays at Wanamaker Recital

Harold Gleason, head of the organ department of the Eastman School of Music in Rochester, N. Y., and private organist to Mr. Eastman, made his first New York appearance in the Wanamaker auditorium on the afternoon of April 2. Mr. Gleason's program included important works by classic and modern composers for the organ. The audience was a large one and very appreciative in its applause.

Singers from W. Warren Shaw's Studios Fulfill Engagements

Leslie Joy, baritone, a pupil of W. Warren Shaw, is singing each week for the radio from station WEA. Lisa Lisona gave a costume recital of Spanish

songs at the Bellevue-Stratford Hotel in Philadelphia on April 1 and before the Play and Players' Club on April 5. Charles W. Long, bass, has been heard on many programs from radio station WIP. Russell Buckley, baritone, sang in the New Lyric Theater in Camden, N. J., recently, giving songs in costume. Russell Scott, tenor, fulfilled a recent engagement at the Capitol Theater in New York, and Harold Rawley, tenor, was heard in recital in Norristown, Pa.

Violinists from Vladimir Graffman's Studio Fulfill Engagements

Pupils of Vladimir Graffman, violinist and teacher, have made successful concert appearances recently. Among these are Nickos Cambourakis, who has played in New York, Chicago, Boston, Cleveland, Detroit and Washington; Joseph Gingold, who was heard at the Washington Heights Center, in the Carnegie Chamber Music Hall and in Arion Temple, Brooklyn, in the course of a single week; Leo Stern, who played in the New Utrecht High School, and Sidney Korwitz, who was heard in the Brooklyn Academy of Music. Mr. Graffman will present his pupils in the final recital of the season in the De Witt Clinton Auditorium on May 3.

Harriette Cady Plays Bach and Chopin

Harriette Cady, pianist-composer, gave the first of two subscriptions at the home of Mrs. Ruger Donoho on the afternoon of April 2. The program was devoted to the works of Bach and Chopin and included the "English" Suite and other works of the former and eight preludes, a berceuse and several etudes of the latter. Miss Cady played in her usual musicianly manner and was cordially received by a representative gathering. Miss Cady was scheduled to give an all-Chinese program from WEA radio station on the evening of April 14. Most of the numbers have been arranged by Miss Cady.

Negro Actor to Sing Spirituals

Paul Robeson, Negro actor, whose ability in Eugene O'Neill's "Emperor Jones" and "All God's Chillun Got Wings" made a deep impression, will give a recital of Negro spirituals in the Greenwich Village Theater on the evening of April 19, assisted by Lawrence Brown, composer-pianist. Mr. Robeson,

whose speaking voice on the dramatic stage has been highly praised, made his debut as a singer in Boston last November. Mr. Brown has returned recently from a four years' sojourn in England, where he was heard in recital with many prominent artists. He accompanied Roland Hayes in his recital before the King and Queen of England.

Washington Heights Chorus Applauded

The chorus of the Washington Heights Musical Club received hearty applause for its efforts under the leadership of Ethel Grow, at a recent open meeting of the club. The organization sang "Peter Pan" by Mrs. Beach and two manuscript numbers by Rosalie Housman, "The Gift" and "Night Piece," which was given its first performance, and showed the results of good training in the precision and effectiveness with which it interpreted the numbers. Other numbers on the program were two groups of piano works played by Charles Haubiel, and a group of soprano songs sung by Sonia Winfield.

Grainger Compositions to Be Included in "Music-Room" Program

Percy Grainger, with the assistance of Ernest Hutcheson and Ralph Leopold, pianists, a small orchestra and a chorus, will give the first of two "room-music" concerts in the Little Theater on the evening of April 26. The program will be devoted entirely to works of Mr. Grainger, dating from 1898 to 1912. The second program, which will include works by Natalie Curtis, Grieg, Nathaniel Dett, Franz Schreker and Paul Hindemith, will be given in the same theater on the evening of May 3.

Arthur Judson Adds New Artists to List

Arthur Judson has announced the names of several musicians who have been added to his list of artists for next season. Guiomar Novaes, pianist, who will return for her eighth season about the first of next year, will make her first tour under his direction. Nanette Guilford, soprano of the Metropolitan, who made her New York recital debut this season, will also be heard under his banner. Mr. Judson will also direct the activities of James Wolfe, bass of the Metropolitan, and Olga Porrai, Hungarian soprano of the Chicago Civic Opera Company.

Compositions by Mannes School Students to Have Public Hearing

Students of the David Mannes Music School will give their second Aeolian Hall concert on the evening of April 23, when the program will include original compositions by pupils of Rosario Scarlato. The string orchestra under Sandor Harmati will play music by Tchaikovsky, Arensky and Mozart, and will accompany singers in an original cantata and other numbers.

Washington Club Presents Bruno Huhn in Program of His Compositions

WASHINGTON, D. C., April 11.—The Washington Alumnae Club of the Mu Phi Epsilon Sorority presented Bruno Huhn, assisted by Gretchen Hood, soprano; Raymond G. Moore, baritone, and the Monday Morning Music Club, in the third musicale for the benefit of the MacDowell Colony at Peterboro, at Rauscher's on the afternoon of April 4. The entire program was composed of compositions by Mr. Huhn, who accompanied the singers at the piano. The composer and his assistants were given a cordial reception.



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Head New York Events

(Continued from page 19)

Max Rosen's Second Recital

Max Rosen, violinist, made his second appearance this season, after an absence of some years, in Carnegie Hall on Friday evening April 10. There was nothing startling about Mr. Rosen's program, but he brought to it an enthusiastic energy. Despite the weather, which was of a sort disastrous to strings, Mr. Rosen maintained an accurate intonation. Beginning with the Nardini concerto which he played with lyric grace, Mr. Rosen proceeded to the Dvorak A Minor Concerto. To this he brought a rhythmic swing and a rich warm tone that charmed his audience. Franko's "Irish Lament", the Chopin-Hubermann E Minor Waltz and the Bach-Kreisler Prelude were followed as a climax by the Wladigeroff Bulgarian Rhapsody. Mr. Rosen gave this work, which is marked by the fact that the G string is lowered a third, at his recital earlier in the season and it was repeated by request. Richard Wilens, a pianist of outstanding merit was a notable accompanist. H. M.

Another Boy Prodigy

Theodore Takaroff, who won the gold medal in the 1924 Music Week contest in New York, gave his first violin recital in Aeolian Hall on April 10. His choice of program was commendable since it contained two works in the larger form, namely Bach's Sonata No. 1 and Mozart's Concerto in D. With poise and graceful bowing he launched upon the Adagio movement of the unaccompanied Sonata and revealed considerable skill in the Fuga, Siciliano and Presto. His tone was thin but very clear in the Mozart Concerto. He did not respond emotionally to his music until the Beethoven Romance in F and Auer's arrangement of Beethoven's Turkish March. In these, as well as in Burleigh's "Indian Snake Dance" and Gluck's "Melody," he played with an overabundance of youthful sentimentality which was, however, not unpleasant. As a final proof of his technical efficiency he closed his program with Sarasate's "Zigeunerweisen." Jacques Malkin, who presented the fifteen-year-old violinist, assisted him at the piano. D. S. L.

William Bachaus

Prodigious piano playing of a kind to bring gasps even from listeners fairly well prepared for what they were to hear, characterized a considerable part of the third and last of the series of subscription concerts given by William Bachaus, in Aeolian Hall the afternoon of April 11. It was an all-Chopin program, one of three so designated in as many days, with a rival attraction for Chopinzees in progress at the same hour in Town Hall across the street, where Guimar Novaes was similarly engrossed in the music of the mighty Pole.

Not the least of Mr. Bachaus' achievements was the contriving of a program that could almost be described as unhackneyed. In its chief numbers, the twenty-four Preludes and the Twelve Studies Op. 25, he achieved this end, but in beginning with the A Flat Ballade and ending with the Valse, Op. 42, and the Polonaise in the same tonality, he strayed back into the usual, almost the inevitable. Incidentally, these three works represented the nadir of his playing. The Ballade was rather perfunctorily presented, and the Valse and the Polonaise, following as they did the herculean feats involved in the pianist's projection of the Preludes and the Studies, were clearly relapses into the commonplace, with some plain indications of fatigue.

Mr. Bachaus was on the heights in the Studies. Repetitions were granted of the G Sharp Minor and of the "Butterfly," and the audience would have been equally delighted if others had been given a second time. The colossal and effortless technic which distinguishes this artist made child's-play of the problems in sixths, thirds and octaves, but it was not always employed in a manner to bring about the most satisfying equipoise in the musical structure. Several of the Studies were hurried and Number Five particularly lost character thereby. Both the Studies and the Preludes were played out of their normal order, and whether this improved their effect was open to question. Details aside, however, it is probably not too

much to say that in recent seasons no other pianist has given these numbers with an equally overwhelming effect, when the entire succession, in each instance, is considered. Mr. Bachaus played the other Studies, those of Op. 10, at his two earlier concerts.

In addition to the numbers named, the pianist presented his arrangement of the Romance from the E Minor Concerto, and among numerous extras at the conclusion of the printed list, other arrangements he has made of Mozart's "Don Giovanni" Serenade and Strauss' "Ständchen." It was playing more notable for mastery over all obstacles of mechanics than it was for tonal caress or wealth of nuance, but always reflective of towering musicianship. O. T.

Guimar Novaes' Third

Guimar Novaes, Brazilian pianist, chose the music of Chopin to make up her farewell program of the season at Town Hall on the afternoon of April 11. The B Flat Minor Sonata and the great Fantasy in F Minor were the larger numbers and the Barcarolle, the Second Impromptu, two Mazurkas, the "Tuberose" Nocturne and the C Minor Study from Op. 25 filled out the list. In the Sonata Mme. Novaes succeeded in creating fine atmosphere and rose to especially great heights in the "working out" section of the first movement where Chopin so vividly anticipates "Götterdämmerung." The second movement revealed the wrists of steel with which the pianist is equipped and the last the sense of rhythm and color which its murmuring measures require. Perfect trills and luscious tone distinguished the nocturne and daintiness and artful rubatos, the mazurkas. Possibly more music and less technic could have been got out of the Fantasy but it was interesting as is everything Mme. Novaes does, because of its refinement and absence of self. The audience demanded and received many encores. B. A. H.

Weiner and Tartaglia

Ann Ree Weiner, soprano, assisted by Giuseppe Tartaglia, baritone, and Josephine Arena, accompanist, gave a recital in the Town Hall on the evening of April 11. The program, announced to begin at 8:15, did not begin until after nine o'clock, and then not in the order scheduled. A longer postponement might have augured better for the success of the recitalists, for neither singer is equipped for the ordeal of public appearances, both lacking sense of pitch and quality of voice. Miss Weiner's numbers included the Waltz Song from "Roméo et Juliette" and "Un bel di" from "Butterfly", in addition to songs by Paisiello, Kennedy Russell, Bartlett, Bach-Gounod, Puccini, Verdi and Dell'Acqua. Mr. Tartaglia sang numbers by Verdi, Leoncavallo and Tosti. A friendly audience gave the singers unstinted applause. H. C.

Chaliapin's Farewell

Before an Easter Sunday audience in an Easter Sunday mood, Feodor Chaliapin gave his final recital of the season, in the Metropolitan Opera House on the afternoon of April 12. As usual Chaliapin announced his program from the stage and, as usual, his admirers clamored for "The Flea" and their other favorites. The Russian bass was a bit hoarse at the beginning of the concert and cleared his throat constantly but not as constantly as the persistent coughers in the audience who completely marred the pianissimo effects. Massenet's "Elegie", Brahms "Sapphische Ode", Varlaam's song from "Boris Godunoff" and Konchak's aria from "Prince Igor" showed Chaliapin in the varied phases of his art. He seemed subdued at this final concert. He did not indulge in the comedy clowning and extravagant dramatic gesturing which have marked some of his earlier programs. Abraham Sopkin, violinist, and Max Rabinowitch, pianist, commanded the attention and respect of the audience in the intervals when Chaliapin was not on the stage. After their solo groups each of the assisting artists was forced to give an encore. H. M.

Harry Farberman's Third

Harry Farberman, violinist, appeared in his third recital of the season at Aeolian Hall on Easter Sunday afternoon, April 12. His program, an exhibition, in large part, of virtuosic pyrotechnics, began with the Beethoven Romance in F and the Bach "Praeludium." The Paganini Concerto in D, with the Sauret cadenza, was played with a sure tone and firm dexterity. In a series of lighter pieces which included Granados' Spanish Dance, Mozart's Menuet, the Achron-Auer Hebrew Lullaby and the Popper-

GLUCK'S "ORFEO" GIVEN IN CONCERT FORM

Friends of Music Present
Much Curtailed Score
to End Year

GLUCK'S "Orfeo," in concert form, closed the music year for the Society of the Friends of Music in Town Hall, Sunday afternoon, April 12. Soloists were Mme. Charles Cahier, to whom was allotted the music of Orfeo, Marie Sundelius, Euridice, and Queena Mario, Amor. The choral and orchestral forces were those which have borne the burden of other undertakings by this organization, and the conductor was of course the indefatigable Artur Bodanzky. The audience, including the usual number of late arrivals who were quite properly penalized by being required to stand at the back of the balcony, listened with an eager intentness that in itself was an oment of the unquenchable beauty that abides in this deathless score.

At Sunday's performance, the Gates of Erebus and the Elysian Fields were left to the imagination. So, too, was much of the music Gluck wrote to picture them in tone. Without settings, action or ballet, the creation of atmosphere devolved entirely upon the score, itself, and much of it, alas, was sacrificed to bring the duration of the performance within an hour and a half. Those who attempted to follow the music from the printed notes were forced to make leaps of as many as fifteen pages at a time.

Using the version employed at the Metropolitan in Toscanini's heyday there, Conductor Bodanzky made liberal additional excisions, with the result that all the ballet music, with the exception of the Dance of the Blessed Spirits, was shorn away, and sundry choruses and solo parts, including passages of great beauty, went into the discard. The Overture and the final chorus kept company in this limbo. As at the Metropolitan performances of a decade ago, the work ended with a substituted chorus from the same composer's "Echo et Narcisse," his last opera.

Among pages surprisingly slashed were those of the Dance of the Furies, which is sometimes heard at symphonic concerts as a companion number for the music of the Blessed Spirits; the succes-

sion of recitatives and arias (eight numbers in all) in which Orfeo and his earthly friends dwell upon his woe, before the voice of Amor bids him seek out the shade of Euridice with his lyre; the long and taxing air for Orfeo, "Addio, addio, o miei sospiri," with its recitative "Che disse"; and various passages necessary to the musical as well as the dramatic continuity.

If the concert had begun at 3.15 instead of at 4, practically all of this music could have been sung, and it is the opinion of the reviewer that the audience, far from being wearied by two hours and forty-five minutes of Gluck at his greatest, would have been the happier for it.

Why, one may well ask, are the endless and wearying platitudes of Mahler given without a cut, and the ever-fresh and stimulating beauties of a work of the highest genius submitted to such mayhem?

However, music that has defied the ruthlessness of time as "Orfeo" has done, survives also the vicissitudes of procrustean performances. It has been far too long since "Orfeo" graced the boards at the opera house, and even those who were the most nettled by what was omitted at this concert, could only be deeply grateful for what was preserved. Not as a performance of "Orfeo," but as a concert of excerpts from "Orfeo," this was an event of outstanding importance among those of the waning season and deserves a high place among the achievements of the Friends.

In the quality of the singing, the performance was not one of any unusual distinction, but it maintained a creditable level that permitted the music to speak with the nobility and the depth of charm that is peculiarly the hallmark of the Gluckian genius. Chorus and orchestra were responsive to Mr. Bodanzky's beat, and the soloists, if not fully satisfying with respect to tone and finesse of phrase, were plainly imbued with a spirit of reverence for the work and there was little to criticize in the matter of style.

Mme. Cahier, on whom fell the heaviest burdens, invested the music of Orfeo with an impressive dignity of utterance. Doubtless, "Che farò senza Euridice" and other airs have been sung with more beauty of voice, but seldom with more depth of feeling. Sympathy, and appreciation of what the music demanded of them, were reflected similarly in the singing of the two sopranos. O. T.

Auer, "La Fileuse," Mr. Farberman showed a mellow, rich tone, which has appeal, but which he has an unfortunate tendency to sentimentalize. As a tour de force Mr. Farberman ended his program with the Paganini "Moise" Phantasia, played on the G string, that provided the climax which the enthusiastic audience took up vigorously. George Ashman was a dependable accompanist. W. S. E.

New Rochelle Audience Applauds Singers from Mme. Speke-Seeley's Studio

Advanced pupils of Henrietta Speke-Seeley, founder of the St. Cecilia Society of New Rochelle, gave a concert

in the Payson Assembly of that city recently. The program was in three groups, beginning with old folk-songs, sung as solos and duets. The second group comprised numbers of the romantic school, including numbers by Schumann, Schubert, Rubinstein and Brahms, and the third was a group of American songs by Wintter Watts, R. Hintington Terry, Campbell-Tipton, Carolyn Wells Bassett and others. Those who took part were Elizabeth Wright, Lillian Koehler and Alice Weinberg. A large audience found evident pleasure in the work of the singers as well as in the explanatory remarks of Mrs. Speke-Seeley, who played the accompaniments.

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Native Composers Draw Inspiration from Many Sources

By SYDNEY DALTON



EST anyone should venture to doubt the catholicity of American musical taste, it is interesting to see that, while nearly all the music reviewed this week is by American composers, its source is drawn from at least six widely different sources, namely, Chinese, French, Scotch, Swedish, Russian and Negro. If all this music finds its place in our life—and it undoubtedly does—it speaks eloquently in behalf of the international, or, un-national nature of the art. It is well to note, perhaps, that there is, apart from the Negro representation, a certain amount of unlabeled American music, also.

Transcriptions of Chinese Music by Harriette Cady. Novelty and interest are found in two transcriptions of Chinese music by Harriette Cady, who has made piano versions of "Spring Song" and "Chinese Lullaby" (Carl Fischer). The omission of the subdominant and leading note in these melodies supplies, by their absence, the true Chinese tang and quaintness. Rhythmically, too, there is something exotic about them. The transcriber has evidently been faithful to the original tunes, as there is little elaboration and no modulation in either piece—not even one example of the inevitable western transition to the dominant. They are not difficult to play and both numbers are brief.

Two Short Songs by John W. Metcalf. Singers who admire the songs of John W. Metcalf will probably like two new ones by him, entitled "Eternity" and "Mah Dixie Land" (Arthur P. Schmidt Co.). They both aim at tunefulness and simplicity of accompaniment and make no great demand upon the listener. Personally, I like "Eternity" the better. The other, of course, is a dialect song. There are keys for high and low voices for both songs.

Pieces for the Violin by Gail Ridgway Brown. Three pieces for the violin, by Gail Ridgway Brown, entitled "Snowflakes," "Swedish Cradle Song" and "May Dance" (Arthur P. Schmidt Co.) will find their

chief usefulness as material for teaching purposes. The first is written somewhat along the lines of a "perpetual motion" and demands lightness and airiness. The second is a slow, sustained melody, and the "May Dance" has much of the character of a folk-dance. All three pieces are straightforward and fairly tuneful music.

"Recollection," There is much that will interest singers in a Song by W. B. Olds. Nocturne for low voice, by W. B. Olds, entitled "Recollection" (G. Schirmer). It has a decidedly alluring melody, rich in color and attractive vocally. It is one of those polished little songs in which the composer seems to be writing without effort, while giving play to a lively imagination. On the other hand, it is musicianly—and musicianship means effort. It is, in short, a very excellent setting of a charming little poem by Robert Louis Smith-Walker.

Collections of Sacred Songs and Violin Pieces. Volume three of "Sacred Songs" (Arthur P. Schmidt Co.) is a collection of twelve numbers for the church service, written by well known composers. Their titles are: "Brightness of the Father's Glory," by Florence Newell Barbour; "I Will Lift Up Mine Eyes," by Floy Little Bartlett; "Give Unto the Lord," by Arthur F. M. Custance; "Beyond," by J. Lamont Galbraith; "Enthroned in Light," by Cuthbert Harris; "Leaning on Thee," by E. S. Hosmer; "I Am With Thee," by Henry Jacobsen; "In the Cross of Christ I Glory," by Harry C. Jordan; "Seek Ye the Lord," by Frank Lynes; "Through Peace to Light," by Ward-Stephens; "Come Ye Children," by Claude Warford, and "The Lord Is My Strength," by Alfred Wooler. Practically all are tuneful and simple. They are all for high voice.

From the same press comes a book of violin pieces entitled "The Leisure Hour." This is the second book in the series and contains ten numbers, entitled: "Orange Blossoms," by R. Friml; "Valse Caprice," by Th. Herrmann; "Heart's Wish," by Carl Heines; "Mazurka Bravura," by Marion G. Osgood; "Dreams," by Arnaldo Sartorio; "Valse Fleurette," by Ida Mae Crombie; "A Greeting," by J. F. Zimmermann; "Rustling Winds," by August Nolck; "Bijou," by Irma Seydel, and an arrangement of "Londonderry Air," by Lionel Tertis. They are all tuneful and, as a rule, not difficult.

"Deep River" as Harp Solo by Carlos Salzedo

Among the favorite melodies of America there are a number that will surely endure as long as melody holds its place in the hearts of the people—and the day when it does not is fortunately not yet dawning. One of these is "Deep River," a tune of great beauty that has been arranged in numerous ways. Now Carlos Salzedo has essayed to translate it into the idiom of the harp (Composers' Music Corporation) and it should be as popular with harpists as it has been with singers and others. Of course it is well done.

Songs Arranged for Choral Combinations. Victor Harris, indefatigable arranger of music for women's voices, has recently added to his already long list a version of Georges Pfeiffer's "Malgre Moi" (Oliver Ditson Co.). Samuel Richards Gaines has made the English translation, calling it "Naught Avails." The well marked melody of this piece, combined with Mr. Harris' skillful arrangement, should make it popular with conductors. Samuel Richards Gaines has arranged Gladys Pettit Bumstead's "Look off, Dear Love," a setting of Sidney Lanier's poem. This, too, is in three parts, for women's chorus and from the Ditson press. Finally, there is an arrangement by Mr. Gaines of Erik Meyer-Helmund's "The Magic Song," for men's voices, with tenor or soprano solo. It is a number of considerable length, but there are many effective passages in it.

New Songs by C. H. Marsh and K. W. Bassett. "Enough" is a setting of a poem by Sara Teasdale, made by Charles H. Marsh (G. Schirmer). It is a brief little lyric, but of an effective brevity that is a feature of this poet's work.

Mr. Marsh has enhanced it with simple but telling music that is singable and nicely constructed. It is for high or medium voice. "The Moon of Roses" by Karolyn Wells Bassett, another Schirmer publication, is in the same tessitura and of about the same length. The latter poem is by William Ernest Henley. Musically it may be classed with the ballad, and is no worse and very little better than the average of that kind. At the end there is a climax, with a high A, that will attract some vocalists.

A Protest Against War by H. V. Milligan. Temporarily, at least, Harold Vincent Milligan joins the pacifists, couching his protest against war in a Negro spiritual, entitled "Ain't Gonna Study War No More" (Arthur P. Schmidt Co.). This is a diverting little chorus for mixed voices, unaccompanied, with several short solos. It has the real syncopated swing of the spiritual and a melody that holds the attention.

A Transcription for Organ and for Violin. Edwin Arthur Kraft has now added the March to his transcriptions of Tchaikovsky's

"Nutteracker" Suite for the organ (G. Schirmer). These transcriptions are published in the "Recital Series of Organ Transcription." The March was preceded by the "Arab Dance," "Dance of the Candy Fairy" and "Dance of the Reed-Flutes." The latest addition is translated into the idiom of the organ as effectively as its predecessors—and Mr. Kraft is a master of the art of transcribing. Like its predecessors, again, the March demands considerable technique.

Another number from the Schirmer press is a transcription of Oley Speaks' song, "Love of Yesterday," for violin, made by A. Walter Kramer. Mr. Speaks is decidedly a melodist, and in this instance wrote a melody that is quite as good for the violin as for the voice, as Mr. Kramer proves in his version of it.

How to Play Uneven Rhythms by Mrs. Virgil. All piano students, at some time during their studies, are confronted with the difficulty of playing two notes against three and three notes against four. Many doleful, cloudy hours have been caused by this tricky problem; but, like most problems of its kind, its mastery, once attained, is permanent. There has appeared recently a book entitled "Uneven Rhythms," by Mrs. A. M. Virgil (New York: Virgil Piano School Co.) that will be of great aid to all pupils in this dilemma. It begins with simple exercises in two-against-three, and advances until the pupil has acquired a pretty thorough knowledge of the various difficulties to be encountered in uneven rhythms.

"When the Sun Goes Down," by Arthur A. Penn, is scoring almost as much success as the composer's earlier "Smilin' Through." It is published by M. Witmark & Sons.

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The Week of Opera

[Continued from page 21]

The Third "Pelléas"

"Pelléas et Mélisande" reached its third and next-to-last performance at the Metropolitan Thursday evening, with Lucrezia Bori, Edward Johnson, Clarence Whitehill, Léon Rothier, Kathleen Howard, Louise Hunter and Paolo Ananian in the same rôles as at the two earlier representations. Louis Hasselmans conducted a performance of much beauty of detail, the effect of which was heightened by Urban's lovely and atmospheric settings. Apparently all seats were occupied, but there was room to stretch in the space behind the rail, usually crammed with standees. However, the absent melomaniacs had a special "Cavalleria-Pagliacci" performance to look forward to, as well as an eighth "Aida," in the final week.

B. B.

The Last "Samson"

"Samson et Dalila," written while Saint-Saëns still owned a few masculine themes, was given its final performance of the season on Friday night. Giovanni Martinelli was the Samson, a vigorous voiced and finely acting hero. Karin Branzell as Dalila was an alluring picture whose third act singing made up for the hoarsenesses of the previous acts. Giuseppe de Luca who sang the music of the *High Priest* seemed miscast. The remainder of the cast was as usual, and included Paolo Ananian, José Mardones, Giordano Paltrinieri, Max Altglass, and Vincenzo Reschiglian. Lilyan Ogden and the ballet corps furnished colorful dances and Louis Hasselmans conducted.

W. S.

Last "Petruschka" and "Rigoletto"

"Petruschka" and "Rigoletto," given for the fifth and sixth times respectively and both for the last time this season, formed the diversified double-bill for Saturday afternoon, April 11. Stravinsky's charming and colorful ballet, a somewhat Russian "Pagliacci," was enacted by Rosini Galli, Adolph Bolm, Giuseppe Bonfiglio, Ottokar Bartik, Armando Agnini, Florence Rudolph, Rita de Laporte, Lilyan Ogden, Jessie Rogge and Florence Glover. Conspicuous among the cast of Verdi's opera were Queena Mario as Gilda and Giuseppe Danise as Rigoletto, who gave histrionically and vocally artistic characterizations. Giacomo Lauri-Volpi, the Duke and Marion Telva, Maddalena, were likewise effective in their interpretations. The remaining rôles were deftly filled by Mmes. Anthony, Guilford, Tomisani and Messrs. Mardones, Ananian, Picco, Paltrinieri and Reschiglian. Tullio Serafin conducted.

W. R.

Maria Müller as "Agathe"

Saturday night brought a quick adjustment at the Metropolitan, when "Freischütz" was substituted for "Meistersinger," owing to the illness of both Mr. Taucher and Mr. Laubenthal. One of the features of an excellent performance was Maria Müller's first appearance in New York as Agathe, a part in which she achieved a success of very

substantial proportions. Unquestionably this is one of the young singer's most appealing rôles, and she brought to it singing distinguished for the most part by beauty and fullness of tone and fine expressiveness. The evening as a whole was marked by an enthusiasm unwonted on "German" nights, and despite a certain sparseness of standees, applause interrupted the performance at many junctures. Another newcomer in the cast was Thalia Sabanieva, who as Aennchen gave a performance of the requisite naïveté and vocal sprightliness. The Caspar of Michael Bohnen was again a character masterpiece, and he had a very cordial reception. George Meader repeated his felicitous portrayal of the part of Max. Those heard in other rôles included Mmes. Hunter, Ryan and Robertson and Messrs. Schützendorf, Rothier, Schlegel, Wolfe and Gabor. The interpolated ballet in the last act was charmingly given. Mr. Bodanzky conducted in felicitous style.

R. M. K.

Sunday Night Concert

At the final Sunday night concert on April 12, the orchestra, under the bâton of Giulio Setti gave a puissant account of Rossini's "William Tell" Overture. The third act of Bizet's "Carmen" and the prayer and finale from Act 1 of Wagner's "Lohengrin" followed, with Giacomo Lauri-Volpi and Elisabeth Rethberg carrying the honors. Laura Robertson replaced Nanette Guilford, while Millo Picco and Arnold Gabor substituted for Lawrence Tibbett who was indisposed. The second half of the program was devoted entirely to Italian excerpts, including the prologue to Boito's "Mefistofele"; Act III, Scene 2, of Ponchielli's "La Gioconda," and the "Hymn to the Sun" from Mascagni's "Iris." Other contributors to the varied entertainment were Grace Anthony, Henriette Wakefield, Jeanne Gordon, Giordano Paltrinieri, Paolo Ananian, Karin Branzell, Max Altglass, Gustav Schützendorf, William Gustafson, José Mardones, Frances Peralta, Marion Telva and a full chorus.

H. M. M.

Six American Works to Be Played in Rochester

[Continued from page 1]

man School of Music, Rochester, N. Y. Those whose works have been selected, Mr. Hanson stated in an interview given during a visit to this city, are: Aaron Copland, Bernard Rogers and Mark Silver of New York, the latter two winners of the Pulitzer Fellowship for Music in recent years; George F. McKay of Lead, S. D.; Adolph Weiss of Rochester and William Quincy Porter, Cleveland.

The concert will be conducted by Mr. Hanson, and the composers have been invited to attend as the guests of George Eastman, music patron and founder of the school. The scores were selected from fifty submitted to the judges, Albert Coates, conductor of the Rochester Philharmonic, Ernest Bloch and Mr. Hanson.

The object of the concerts of manuscript works, which will be given at intervals at the Eastman School, is to provide a common meeting-ground and place for hearing the compositions of Americans.

In the interview with MUSICAL AMERICA'S Los Angeles correspondent, Mr. Hanson said:

"I have long felt the need for such concerts, which should be well prepared. Too often the composition of an American, especially if he is not well known, is not rehearsed sufficiently. We will give to these compositions all the advance work necessary."

"This concert will also give the various composers opportunity to meet and to exchange ideas," said Mr. Hanson. "Altogether, I feel that the creative musician in this country is not always in touch with the new music his colleagues have written, nor is he sufficiently familiar with their public work in general."

"As long as the Federal Government does not realize the need of a department of arts, musicians must take matters into their own hands and further each other's cause. There exists too much decentralization, as I have noted again on this present tour. This, of course, is due to the size of our country and travel distances. But, it could be overcome by means of some official or purely personal contact among composers."

"To sum up, the purpose of such mutual interest would be above all an endeavor to bring before the public contemporary works. The American composer, in short, helps himself, if he aids others, because he is part of the great cause."

BRUNO DAVID USSHER.

New Works and Singers for Ravinia Opera Season

[Continued from page 1]

tenors; Mario Basiola, Giuseppe Danise, Désiré Défrère and Louis D'Angelo, baritones, and Virgilio Lazzari, Léon Rothier, Paolo Ananian and Vittorio Trevisan, basses.

Louis Hasselmans and Gennaro Papi will conduct the performances, as in several seasons past, and the Chicago Symphony will again play the orchestral scores. Eric DeLamararter will conduct the concerts. The assistant conductors are Wilfrid Pelletier and Giacomo Spadoni.

In addition to the new works previously named, the repertoire includes Leroux's "Le Chemineau," Mascagni's "L'Amico Fritz," Donizetti's "L'Elisir d'Amore," Massenet's "La Navarraise" and Auber's "Fra Diavolo."

Other bills will be derived from a list which includes "Martha," "Traviata," "Cavalleria," "Rigoletto," "Aida," "Lucia," "Tales of Hoffmann," "Carmen," "Pagliacci," "Madama Butterfly," "Thais," "Faust," "Tosca," "Bohème," "Secret of Suzanne," "Manon," "Romeo and Juliet," "Trovatore," "Barber of Seville," "Lakmé," "L'Amore dei Tre Re," "Lohengrin," "Fedora," "Samson and Delilah" and "Andrea Chenier."

EUGENE STINSON.

Hugo Kortschak to Hold Summer Violin Classes After Visit to Europe



Matzene Photo

Hugo Kortschak, Violinist

Hugo Kortschak, violinist, who will spend the early part of the summer in Europe, will return in time to begin his special class for violinists at the Berkshire Music Colony on South Mountain, Pittsfield, Mass., on Aug. 10. The class will continue for six weeks, during which time the Berkshire Hills are especially beautiful. The courses are being arranged for soloists, those who devote themselves to chamber music and for the teacher.

Mr. Kortschak has had an unusually active season. He took part in the eight concerts devoted to the complete chamber music works of Brahms and has appeared in his usual series of sonata recitals with Francis Moore, pianist. He has also been heard in individual recitals.

McCormack Hailed in Providence Recital

PROVIDENCE, R. I., April 11.—An audience estimated at more than 2500 thronged the Albee Theater to hear John McCormack in one of his inimitable song recitals. Assisting the tenor were Lauri Kennedy, cellist, and Edwin Schneider, accompanist. Mr. McCormack sang Handel's "O Sleep, Why Dost Thou Leave Me?"; "Sentirsi il petto accendere" by Vinci; "A Fairy Story by the Fire," Merikanto; "When Night Descends" by Rachmaninoff; "Christ Went Up Into the Hills," Hageman; "The Last Hour" by A. Walter Kramer; "To the Children" by Rachmaninoff, and a group of popular Irish songs. The concert was managed by Albert Steinert.

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Boston Hears Miscellany of Music as Recitalists Give Fine Spring Events

BOSTON, April 13.—Ethel Leginska appeared in the triple rôle of guest conductor, soloist and composer at the final concert given by the People's Symphony at Symphony Hall on April 5. The program consisted of Weber's "Oberon" Overture, Beethoven's Seventh Symphony, the Bach Piano Concerto in F Minor, Miss Leginska's "Six Nursery Rhymes" for soprano and chamber music orchestra, with Greta Torpadie as soloist, and the Prelude to Wagner's "Meistersinger." As conductor, Miss Leginska's beat was clean-cut, expressive and authoritative and her readings sympathetic and dynamic. She conducted the Bach Concerto from the piano. The "Six Nursery Rhymes," appropriately and cleverly sung by Mme. Torpadie, were delightfully telling musical settings that captured the essential fancy and humor of the familiar jingles. The concert was in charge of the Ladies' Auxiliary Committee of the People's Symphony Aid Association.

Zimbalist and Thomas Heard

John Charles Thomas, baritone, and Efrem Zimbalist, violinist, were heard in a joint recital in the fourth of the Steinert Series at Symphony Hall on April 5. Mr. Thomas sang an aria from "Hérodiade" and German songs, showing a resonant voice, well controlled, and a dramatic temperament. Mr. Zimbalist brought restraint and polish to Hubay's G Minor Concerto, a Bach Prelude and Fugue in G Minor and shorter numbers. Lester Hodges was accompanist for Mr. Thomas, and Emanuel Bay for Mr. Zimbalist.

Eighteenth Century Program

The Eighteenth Century Symphony Orchestra, clad in the costume of the time, gave a concert by candle light at Jordan Hall on Sunday afternoon, April 5. Raffaele Martino, conductor, led works by Dall'Abaco, Bigaglia, Handel, Scheidt and Marini. R. G. Appel assisted at the organ. A. di Lascia, flautist, accompanied tastefully by A. Anzalone, played a charming Sonata by Bigaglia. Old-time works were played by the Mason & Hamlin Ampico piano. Most of the numbers on the program were performed for the first time in Boston.

Baritone in Song List

William Ryder, baritone, sang at Jordan Hall on April 8. His songs ranged from the old Italian airs to French, German, English and American songs. Mr. Ryder possesses a smooth baritone voice of lyric beauty and sings with intelligence and with well cultivated taste and musicianship. Reginald Boardman's accompaniments were musicianly.

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Bachaus Plays Scriabin

William Bachaus gave a piano recital at Jordan Hall on April 9. Of novel interest on his program were Scriabin's "Poème Satanique" and Fifth Sonata, the latter a colossal bit of piano writing, which the artist played with his customary ease and power. Lyric charm and dramatic force were revealed in his playing of a Chopin group.

Rovinsky Interprets Moderns

Hyman Rovinsky in his second Boston piano recital of the season at Jordan Hall on April 10 included works of Franck, d'Indy, Bartok, Ravel, Debussy, de Falla, Tedesco and Stravinsky. Bartok's Eight Children's Pieces and Sonata were played for the first time locally. The pianist showed skill and sympathy with the modern works.

Shattuck Gives Program

Arthur Shattuck, pianist, was heard at Jordan Hall on Saturday afternoon, April 11. He played a group of seventeenth century music, a Chopin group and numbers by Rachmaninoff, Debussy, Balfour, Gardiner, Sauer and Liszt-Busoni. He showed a beautiful, limpid tone and neat finger passage work, and as an interpreter revealed musical traits of striking individuality.

Throng Applauds Myra Hess

Myra Hess, pianist, gave her second Jordan Hall recital of the season recently, when every seat was taken and many persons were turned away. A request program contained three Bach Chorales; the César Franck Prelude, Chorale and Fugue; Schumann's "Papillons," the Chopin B Flat Minor Sonata, and Debussy's "La Cathédrale

Engloutie" and "Poisson d'Or." Miss Hess delighted her large audience with playing of exquisite poetic grace and charming musical style. Many encores were added to the program.

Fantasie on "Carmen"

Geraldine Farrar brought to Symphony Hall on April 11 her operatic fantasie on "Carmen," with choruses eliminated. Incidental dances were devised by Ned Wayburn. Miss Farrar's Carmen was histrionically a seductive one. The supporting company included Neira Riegger, Emma Noe, Luigi Pasi-nati, Joseph Royer and Marcel Vision. Carlo Peroni conducted.

Concert Aids Children

A concert was given at the Copley-Plaza in aid of the New England Peabody Home for Crippled Children on April 2, under the direction of Mrs. Charles H. Ferguson. Those heard were Rulon Robison, tenor; Carmela Ippolito, violinist; Mrs. Alvan T. Fuller, soprano, and Jesus M. Sanroma, pianist. Mr. Robinson and Miss Ippolito gave Four Songs for voice and violin by Gustave Holst.

Young Folk Hear Symphony

Richard Burgin conducted the two concerts for young people given by the Boston Symphony on the afternoons of April 6 and 7. The program included Mozart's Overture to "Marriage of Figaro," a movement from Beethoven's Symphony No. 8, Procession to the Cathedral, from Wagner's "Lohengrin," Dance of Blessed Spirits from Gluck's "Orpheus," with flute solo by Georges Laurent, excerpts from Tchaikovsky's "Nutcracker" Suite, a Saint-Saëns Fantasy for harp, by Alfred Holy, and Sibelius' "Finlandia." Thomas W. Sur-ette gave a talk on the various compositions.

Grace Leslie's Musicale

Grace Leslie, contralto, was heard in a musicale at the studio of Nanna Matthews Bryant on Beacon Street on Monday evening, March 30. She sang English, German, French and American works, an aria by Meyerbeer, and a group of songs by Mr. Titcomb, who was the accompanist. Miss Leslie, who is well-known to Boston audiences, sang with warmth and beauty of voice, deep, expressive feeling, and artistic finish.

HENRY LEVINE.

Harold Bauer Introduces All-Schumann Recital as Novelty in Piano Programs

(Portrait on front page)

HAROLD BAUER, pianist, closed his season in New York with an all-Schumann program, which was one of the novelties of the crowded spring season in the metropolis. Many other cities have applied for this program for next year, as a result of the success of this innovation in a field in which the pianist has a peculiar mastery.

Mr. Bauer's present season has been a crowded one, as in addition to his recital and orchestral appearances, he toured in January with his Instrumental Quartet, consisting of Messrs. Huberman, Salmond and Tertis and himself, and also gave six joint concerts with Casals.

Mr. Bauer will shortly sail for Europe

Mrs. Horatio Parker Honored at Convention

NEW HAVEN, CONN., April 11.—Among the principal events on the program of the Eastern Music Supervisors' Conference, held here recently, was a concert by the Horatio Parker Choir, led by David Stanley Smith. The choral program comprised church compositions, part-songs and madrigals. Mrs. Horatio Parker was present to hear the chorus "Urbs Syon Unica" from "Hora Novissima" by her late husband given a magnificent performance. Dean Smith conducted from a score which was annotated as to tempo and dynamics by the composer. Mrs. Parker was guest of honor also at the annual Alumni banquet of the American Institute of Normal Methods, held at Dwight Hall Grill. A complimentary booklet on the "Life and Work of Dr. Horatio Parker" was given to the alumni, containing brief

tributes from George W. Chadwick and Arthur Foote and the late H. E. Krehbiel. Richard W. Grant, president of the Eastern Conference, and James Price, associate director of music in Hartford, introduced Mrs. Parker to the conference at the annual banquet at the New Haven Lawn Club.

For the seventh consecutive year, Mr. Bauer has been elected president of the Beethoven Association, the membership of which includes practically every important artist in America.

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Mount Holyoke Musicians Take Part in Concert

ALBANY, N. Y., April 11.—William Churchill Hammond, organist and conductor of Mount Holyoke College vested choir of 200 girls; Anne M. Wollmann, soprano, and Milton J. Aronson, violinist, of the college music faculty, gave a concert recently in the Madison Avenue Presbyterian Church under the direction of the Eastern New York Mount Holyoke Alumnae Association.

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People and Events in New York's Week

HONOR MICHAEL BOHNEN

Mr. and Mrs. Sergei Klibansky Give Reception for Metropolitan Bass

Mr. and Mrs. Sergei Klibansky gave a reception and musicale in honor of Michael Bohnen, bass of the Metropolitan Opera Company, in the Klibansky studios on the afternoon of April 5. A short program was given by Lotta Madden and Lottice Howell, sopranos, both pupils of Mr. Klibansky. Mary Ludington was at the piano.

The reception was attended by many persons prominent in the musical world, among whom were Mr. and Mrs. Charles Cahier, Rafaelo Diaz, Marguerite D'Alvarez, Sascha Jacobsen, Walter Bogert, Kate S. Chittenden, Oscar Saenger, Mr.

and Mrs. Herbert Witherspoon, Mr. and Mrs. Nahan Franko, Mrs. and Miss Neuer, Dr. and Mrs. Riedel, Mr. and Mrs. Yeatman Griffith, Mrs. Simon Frankel, Dr. and Mrs. Goldmark, Anna E. Ziegler, Charlotte Babcock, Mr. and Mrs. Charles Albert Baker, Mr. and Mrs. Frederick H. Haywood, Mme. von Ende, Mr. and Mrs. J. Campbell Phillips, M. B. Swaab, Michael Press, Paolo Martucci, Mr. and Mrs. Cornelius Van Vliet, Mr. and Mrs. Leo Katz, Dr. Emanuel Baruch, Edith Ivins, Paul Reimers, William Simmons, Mr. and Mrs. Lazar Samoiloff, Mrs. J. Harrison-Irvine, Carolyn Beebe, Meta Schumann, Mrs. Hirst, Max Jacobs, Florence Jenkins, Mrs. Leonard Liebling, Florence Otis, Mrs. R. L. Brown, Mrs. J. G. Fitzhugh, Mr. and Mrs. Mahar Hennings, Mr. and Mrs. Horace Rand, Solon Alberti, Leroy Tebbs, Mary Ludington, Mrs. Louis Dejonge, Mr. and Mrs. Jais, Betty Payne, Mr. and Mrs. Tas, Annie Louise David, and Mr. and Mrs. Gardner Lamson.

Piano and Voice Pupils of Ferdinand Greenwald Heard in Concerts

Many pupils from the studio of Ferdinand Greenwald have been heard in recital and concert recently. Joseph Callea, tenor, whom Mr. Greenwald accompanied in his New York recital in the Town Hall last month, has studied under his direction for the last year. The quality of his voice and his artistic interpretations found favor with a large audience. Another singer, Mme. Sherman-Soloff, has been heard recently also. In addition to his work as a teacher of singing, Mr. Greenwald has continued his activities as a piano teacher. Among those who have been heard professionally are Margaretha Siegmann, Mme. Herman-Rubinstein, Mme. Erlich-Shaumberger and Morton Gould.

Orchestra Will Assist

Kitty Cheatham in Her Recital of Fairy Tales



© Underwood & Underwood
Kitty Cheatham, American Singer

Kitty Cheatham, diseuse, who was for many years a prominent figure on the American concert stage, will give her first recital in several seasons in Carnegie Hall on the afternoon of April 18, assisted by a small orchestra under the leadership of John Warren Erb. The program has been arranged with unusual care, many of the numbers being adaptations from works of the classic composers. A number of special interest will be Tchaikovsky's "Nutcracker" Suite, played by the orchestra, with each part prefaced by a Hoffman Fairy Tale, which was the composer's inspiration in writing the work. These fairy tales have been specially adapted by Miss Cheatham in collaboration with Walter Prichard Eaton.

Miss Cheatham was one of the pioneers in her medium of expression and was one of the first artists to appear in the young people's concerts of the New York Philharmonic, with which she was heard in five successive seasons. She has been heard also with other leading orchestral societies and has sung in many of the principal cities of Europe. The entire program will be sung in English.

Harp Pupils of Marie Miller Active

Advanced harp pupils of Marie Miller have fulfilled many professional engagements this season. Frances Kenney appeared at the Hippodrome during the week of March 15, Elizabeth Kiefer played before the Women's Club of Paterson, N. J., on April 2, and Leone Burgess began an engagement at the Greenwich Village Theater on March 23. Waldemar Gatz has been playing with the American Orchestral Society and Miss Burgess has played in many church concerts. Those who have been engaged for special services on Easter are Harry Butler, Mildred Persons, Bernard

Mather, Miss Burgess and Norma Stedman. Rita Vose was engaged for a concert before the Theoria Dramatic Club. Eleanor Collier has been spending the last few months in San Antonio, devoting her time to teaching and concerts. A group of Miss Miller's pupils will accompany her to Europe again this summer.

Enrico Rosati Accompanies Pupils in Concert Appearances

Advanced pupils of Enrico Rosati, teacher of Beniamino Gigli, have been applauded in recent programs. Mr. Barsotti, tenor, with his teacher at the piano, was one of the artists who took part in the program given at the Pleiades Club on the evening of March 22. Mr. Barsotti sang arias from "Bohème" and "Marta" and was given an ovation by the large audience that had gathered to honor Charles W. Cadman as guest. Mrs. Manilo, soprano, another pupil, was heard on this occasion also, singing two arias with Mr. Rosati at the piano. Bernardina Carnelli, lyric soprano, made a successful début in a recital in the Engineering Society's Auditorium on the evening of March 19. Her singing created much enthusiasm and it was necessary to add extras to the program which included numbers by Puccini, Leoncavallo, Gluck, Pergolesi, Durante, Massenet and others. She was assisted by Alessandro Rosati, violinist. Vito Carnevali was the accompanist.

Tofi Trabilsee Organizes Opera Classes for Benefit of Pupils

Tofi Trabilsee has arranged a series of musicales and opera classes for the benefit of his pupils, who will be afforded the opportunity to learn many operatic parts. Among Mr. Trabilsee's pupils who are being heard in public are Mme. W. J. Taylor, Genevieve Azar, Marguerite Broder, Helen Gamely, Mme. L. Hunt, George Hoffman, Joseph Kemp, Mary Lovelace, Dave Leon, Albert McCullough and John McGrath. Rita Hamson, assistant to Mr. Trabilsee, sang at the Intercollegiate Cosmopolitan Club at a Near East Night celebration.

Pupil of Adelaide Gescheidt Substitutes for Mary Ellis

Marian Alta, soprano, who as understudy for Mary Ellis in "Rose-Marie" has sung the leading part in four performances, substituted successfully for Miss Ellis in a recent benefit concert for crippled children in Madison Square Garden. She sang the Indian Love Call from "Rose-Marie," and was cordially received by an audience of more than 2000 persons. She was heard also in a program at the Pleiades Club recently. Miss Alta is a pupil of Adelaide Gescheidt.

Grand Opera Society Gives Program

The Grand Opera Society, Zilpha Barnes Wood, director, presented the second act of "Marta" at the 141st concert of the Women's Auxiliary of the New York Port Society. Those who took part were Edna Craig Bianchi, Belle Fromme, Augustus Post, Manuel Tanenbaum and Tito Venturi. Other numbers on the program were given by Fely Virginie Clement and a group of children dancers under Anna Fregosi.

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People and Events in New York's Week

EASTER MUSIC AT CAPITOL

Artists Appear in Special Numbers—
"The Sultan of Sulu" Revived

One of the most elaborate musical programs of the year was arranged by S. L. Rothafel to supplement the feature at the Capitol Theater last week. Several numbers commemorated the Easter season. The Intermezzo from "Cavalleria" was played by the orchestra, under David Mendoza. This was followed by a tableau and song, "Come See the Place Where Jesus Lay," sung by William Robyn, Douglas Stanbury and the Capitol singers. Mr. Rothafel introduced a new artist, Lottice Howell, coloratura soprano, who was heard in Strauss' "Blue Danube"; and Mlle. Gambarelli, première danseuse, contributed "A Bit of Bric-a-Brac." Another interesting solo number was a xylophone solo by David Gusikoff, head of the percussion section of the orchestra. One of the most interesting revivals of the season was the "Impressions of the Sultan of Sulu." It was in this operetta that the comedian, Frank Moulan, had such great success. Mr. Moulan appeared in his old rôle of the Sultan, assisted by Gladys Rice and the ensemble. The numbers included "Hike," by the ensemble; "The Wise School Marm's," sung by the women of the ensemble; "Smiling Isle of Sulu," by Frank Moulan; "My Sulu-lulu-loo," by Gladys Rice and the ensemble; "Remorse," by Frank Moulan; "Since I First Met You," by Miss Rice, Mr. Moulan, Mr. Wetzel and the ensemble; "Lovely Woman Is Always Late," by Miss Rice and Mr. Moulan, and the Finale by the entire ensemble. The incidental dance numbers were done by Doris Niles and the ballet corps.

Proschowsky Singer Heard in Concert

Beth Tregaskis, mezzo-soprano, a pupil of Frantz Proschowsky, has sung successfully in many recent engagements. She was soloist at the Southern Jersey Methodist Conference in Asbury Park on March 4, 5, 6 and 7, and on the evening of March 10, she sang with the Oratorio Society of Elizabeth in a performance of Gade's "Crusaders." On this occasion, she was heard also in an aria from "Samson et Dalila." This was her second appearance with the organization in three months. On March 17, Mrs. Tregaskis, accompanied by Charles Hobbs, gave a recital in the Methodist Church of Ridgewood, revealing the full beauties of her voice in several groups. Her finished artistry and fine vocalism brought her many recalls.

Bessie Evans, Diseuse, Gives Program at Greenwich House Music School

Bessie Evans, diseuse, was heard in an interesting program in the auditorium of the Greenwich House Music School on the evening of March 26, with Jessie Pedrick at the piano. Miss Evans, who hails from the South, has made a close study of Negro spirituals on their native heath and she sings them with the note of verity besides possessing a pleasing voice which gives them decided musical value. In addition to her song groups, Miss Evans gave a number of imitations and characterizations that brought her well-deserved applause from a large audience which included a number of prominent musicians. J. A. H.

Clarence Adler Plays at Arts Club

Clarence Adler, pianist, gave a program at the Arts Club on the evening of March 19, playing before a good-sized audience. Mr. Adler played Mozart's Fantasia in C Minor in a fine classic manner, later exhibiting his keyboard mastery in MacDowell's "Eroica" Sonata, Schumann-Liszt's "Dedication," Schumann's "Scenes from Childhood" and a group of Chopin numbers. The pianist was cordially received and had to add extras.

Possibilities of Quarter-tone Discussed in "Bulletin" of F. A. M. S.

The *Quarterly Bulletin* for March of the Franco-American Society, Ely Jade, editor, has recently been published. The magazine contains an appreciation of the late Gabriel Fauré by Jeanne de Mare, and also a chronological list of his compositions, an article on American Music by Frank Patterson and two interesting discussions on the possibilities

of the quarter-tones by Sigmund Klein and Charles E. Ives. The activities of members are also included and two pages are devoted to the various chapters throughout the country. A letter from Paris by Albert F. Back, an American pianist, serves to emphasize the entente cordiale between the two nations, musically.

Collection of Violin Concertos Issued by D. Appleton & Company

A valuable collection for the violinist has recently been issued by D. Appleton & Company as an addition to its Whole World Music Series. The compiler has chosen ten of the most famous violin concertos, reprinted from the original foreign edition without abbreviation or alteration and placed them in a collection under the title of Standard Violin Concertos. All the works are given with piano accompaniment. The composers represented are Bach, Beethoven, Brahms, Bruch, Lalo, Mendelssohn, Paganini, Saint-Saëns, Tchaikovsky and Wieniawski.

American Orchestral Society Assists Courboin in Wanamaker Concert

The American Orchestral Society, Chalmers Clifton, conductor, made its first appearance in the Wanamaker Auditorium on the afternoon of March 27, assisting Charles M. Courboin in Widor's Sixth Symphony, as arranged for organ and orchestra, with the substitution of the slow movement from his Second Symphony as the principal number. The orchestra played numbers by Weber, Wagner and Rimsky-Korsakoff also, displaying spirit and notable precision. Mr. Courboin played a Franck number for an encore.

Charles Stratton to Sing in Albany

Charles Stratton, tenor, has been engaged to appear with the Choral Club in Albany on April 21. On May 14 and 15, he will be heard for the sixth consecutive season with the Nashua, N. H., Oratorio Society, which is to celebrate its silver anniversary. Mr. Stratton is beginning his second year as soloist at the Brick Presbyterian Church and also his second year at Temple Beth-El. He was scheduled to give a recital at the Academy of Music in Brooklyn on March 25.

Master Institute Presents Students

The Master Institute of United Arts presented a group of students in a miscellaneous concert recently. Those heard were Simon Peters and Florence Bleendes, blind pianists, whose work revealed many fine qualities; Ruth Altschul, Miriam Naftal, Pearl Rosenblum, Sylvia Kaste, Shirley Reisman, Julius Manney, Elvira Schulman, Adolph Tomars, Elsie Feldman, Alma Creasy, Evelyn Bloch, Rose Ramer, Marion Booth, Sadie Blake-Blumenthal and Judith Weizenhoffer.

Alice Gentle and Albert Rappaport Will Be Heard in Worcester "Samson"

Alice Gentle, mezzo-soprano, and Albert Rappaport, tenor, have been engaged to sing in a performance of Saint-Saëns' "Samson et Dalila" to be given at Worcester College, Worcester Mass., on May 12. Miss Gentle has fulfilled many engagements in opera and concert this season.

Marie Sundelius to Tour Sweden Again

Marie Sundelius, soprano of the Metropolitan, who made a highly successful operatic and concert tour of Sweden two years ago, has been engaged for similar appearances in that country for next fall. Mme. Sundelius will sing with the Ravinia Opera Company this summer, following several important recital and festival appearances.

Boris Lang to Give Recital

Boris Lang, Russian pianist, will give a recital in the Town Hall on the evening of April 24. His program will open with Bach's Prelude and Fugue in A Minor, followed by four Chopin numbers, Melodie in E and Serenade by Rachmaninoff, five preludes and an étude by Scriabin and works by Liszt.

New Chimes on Grace

Church Peal to Stroke of Woman Bell Ringer



Mary Gillies, Only Woman Bell Ringer in New York

The Easter procession to Grace Church on Sunday last was accompanied by nine new chimes which were installed early last week. From sunrise to evening on the day in which they were installed little groups of pedestrians paused before the old Grace Church to see the bells, which lay shining upon the porch of the historic Episcopal edifice. Eleven bells, many of them over a half-century old, were readjusted and, together with the new ones, made up the twenty-bell

set which Mary Gillies, the only woman bell-ringer in New York, sounded on Easter morning. The new chimes were the gift of prominent members of the parish. Among the donors were William Rhinelander Stewart, Mrs. Watson Dickerman, Lisperdard Stewart, Mary Hoffmann, Mrs. Alfred Duane Pell, Mrs. E. J. Berwind and Mrs. Frances Witherbee. The names of the donors are to be inscribed on a tablet in the vestibule of the church.

Michael Press Plays at Hunter College

Michael Press, violinist, gave a recital in the Adolph Lewisohn chamber music concert series at Hunter College on the evening of April 1. Mr. Press disclosed his consummate musicianship and fine technical equipment in a program that included Tartini's "Devil's Trill" Sonata, Brahms' Concerto in D and works by Daquin, Mozart, Couperin, Wagner and others. His playing of the Brahms work was exceedingly fine, marked by imagination and technical finish. His musicianship was shown also in some of the arrangements which he has made and which he played with rare insight and artistry. He was admirably accompanied at the piano by Mme. Vengarova.

Marcel Grandjany Sails for Summer at Fontainebleau School

Marcel Grandjany, French pianist, returned to France on the Paris last week, following his second successful American tour. He will spend some time at his home in Paris in preparation for his classes at the Fontainebleau School next summer. His return to this country is scheduled for next November, when he will undertake another tour under the management of the Bogue-Laberge Concert Bureau. Engagements have already been booked in Canada, Texas, on the Pacific Coast and at other points.

Sylvia Lent, violinist, who was heard in a recent musicale at the White House, has been engaged for several festival appearances this spring. She will be heard at the Newark Festival on May 4.

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SYMPHONY ENDS SERIES

Brooklyn Hears Last Concert of Boston Forces—Students Appear

The Boston Symphony, Serge Koussevitzky, conductor, assisted by the Cecilia Society of Boston, gave the last of a series of five concerts before a large gathering of subscribers in the Opera House of the Academy of Music on Friday evening, April 10. The program opened with Concerto Grosso in D by Handel, with R. Burgin, J. Theodorowicz, G. Fourel and J. Bedetti as soloists. "Prometheus" by Scriabin, was given with telling effect. The Cecilia Society was further heard in Polovtsian Dances from "Prince Igor" by Borodin. Wagner contributed two orchestral pieces, "Ride of the Valkyries," and the Good Friday Spell from "Parsifal." Alexander Lang Steinert was the piano soloist. All numbers were received with great enthusiasm, the conductor being recalled many times.

Piano pupils of Augusta Tollefsen, as-

sisted by Bernard Knudsen, violinist, and a violin quartet, were heard in recital in the Apollo Studios. Works by Chopin, Godard, Bizet, Agyhazy, Liszt, Reinhold, Grieg, Daquin, Rachmaninoff, Moszkowski and Palgrem were heard. Those taking part were Hugh Higgins, Bella Riskoff, Clara Markowitz, Ogden Dingwall, Lillie Moore, Isabel Monzert and Edith Pomeranz. The quartet was made up of Laura Schneider, Maren Aabue, Elva Pohlmyr and Anne Seaman.

The spring festival by students of the Brooklyn Music School Settlement was given in the Opera House of the Brooklyn Academy on Saturday evening, April 4. This year's production took the form of an operetta revue, under the name of "In Spite of Professors." The libretto is by Jane Kerley and the music by Wells Clary. The ballet, trained by Edwin Strawbridge, and the orchestra, under John King Roosa, took part also.

ARTHUR F. ALLIE.

Rivoli Audiences Hear Ponchielli Work

The music program at the Rivoli Theater was headed by the overture, "Dance of the Hours" by Ponchielli, played by the orchestra under the alternate leadership of Irvin Talbot and Emanuel Baer. The Rivoli dancers also participated in this number. Miriam Lax, soprano, and Adrian da Silva, tenor, sang "In the Gloaming," for which John Wenger, art director, prepared especially attractive stage settings. Harold Ramsbottom and Frank Stewart Adams played the organ numbers. At the Rialto last week was another of the "Famous Music Master" series, Georg Friedrich Handel, a film showing important events in the life of the composer. The orchestra, under Hugo Riesenfeld and Willy Stahl, played as an accompaniment, excerpts from his best known compositions. Gaston Dubois, cellist, played "Elegie" by Schrevesande, and there was a novelty called "Jazz Divertissement" by the Syncopators and Dolores Farris, danseuse. Alexander D. Richardson and Sigmund Krumgold alternated at the organ.

Artists Join in Ladies' Day Program at Lotus Club

An uncommonly fine program was given in celebration of Ladies' Day at the Lotus Club on the afternoon of April 9. Eva Liminana, pianist, in two contrasting numbers by Chopin and Fauré, gave individualistic interpretations, utilizing clean technique and a beautiful touch. Antoinette Halstead, contralto, has matured considerably in artistry and poise as the result of her tour with Beniamino Gigli, as disclosed in her singing of numbers by Giordano, Russell and Bassett. Good intonation, fine feeling and ample dexterity, as well as sincere musicianship were noted in the violin playing of Elinor Whittemore. Leopold Gutierrez, baritone, disclosed a voice of power and resonance in Argentine and Portuguese Folk-Songs. Armen Ohanian, dancer, opened the second part of the program. The audience was large and demonstrative. Florence Palmer and Herbert Goode provided excellent accompaniments.

G. F. B.

Marie Morrissey to Sing in East Under Loudon Charlton's Direction

Marie Morrissey, contralto, has concluded arrangements with Loudon Charlton, whereby Mr. Charlton will be her eastern representative. Her Chicago managers are Harrison & Harschbarger. During her recent visit to New York, Miss Morrissey made several records for the Brunswick Phonograph Company. She will give recitals in New York and Chicago in October.

May Korb Lists Reengagements

May Korb, coloratura soprano, will end the month with a recital appearance in Newark on April 30. Previous engagements were listed in Lehigh, Pa., on April 23 and in Easton, Pa., on April 24, all of which were reengagements. Since her entrance into the concert field, Miss Korb has sung at least twice in every city in which she has appeared.

Carlo Kohns Announces Summer Class in Piano Training

Carlo Kohns, teacher of piano, will conduct a special summer course in his studio, beginning on June 3 and continuing until Aug. 5. The work will include piano technique, sight reading, program building and harmony. Mr. Kohns will present several of his pupils in recital shortly.

Singers from Witherspoon Studios Heard

Singers from the studios of Herbert Witherspoon have been heard successfully on recent occasions. Knight MacGregor, baritone, who is being applauded in the rôle of Schubert in the "Blossom Time" Company on tour, will sing the part in New York and Brooklyn shortly. Ernest Edwards, baritone, gave a recital in Bethlehem, Pa., where he is one of the leading teachers of singing. Walter Leary, baritone, fulfilled his third reengagement as soloist with the Chamade Club in Hackensack, N. J., on April 13, and on the following day gave a recital at the International House in New York. He is booked for a concert in Milford, Mass., on April 26. Manton Marble, tenor, was soloist in a recent concert of the MacDowell Club in Jackson, Mich. Mildred Seeba, soprano, was soloist with the Montreal Symphony on March 18. Rose Dirmann, soprano, was soloist in a recent concert of the Chamade Club in Hackensack, N. J. Emily Woolley, Mildred Mereness and Sallie Litz, sopranos, have been engaged for the Boston production of "The Student Prince." Homer Cooke, tenor; Irma King and Cathleen Strickland, sopranos, will take part in the New York revival of "The Mikado."

Hold Funeral Services for Edward Siedle

Funeral services for the late Edward Siedle, for thirty-four years technical director of the Metropolitan Opera Company, were held in the Masonic Temple, Sixth Avenue and Twenty-third Street, on the morning of April 2. The Masonic ritual was read by the Very Reverend Oscar I. R. Treder, dean of the Cathedral of the Incarnation at Garden City, L. I., as Grand Chaplain of the New York Grand Lodge, assisted by Frederic F. Van de Water and Archie Ralph Kerr. The services were attended by General Manager Giulio Gatti-Casazza and several members of the Metropolitan Opera Company. Mr. Siedle died suddenly at his home in Portchester, N. Y., on March 30.

Radio Programs to Commemorate Victor Herbert

The first anniversary of the death of Victor Herbert will be marked by the broadcasting of a number of his works on May 26, according to an announcement made by Gene Buck, president of the American Society of Authors, Composers and Publishers, at a dinner given recently at the Ritz-Carlton Hotel, New York. Leading artists will be heard in the Herbert compositions, Mr. Buck stated. The dinner was attended by several hundred publishers and composers.

Sing Songs by Wesley Sontag

A recital of songs by Wesley Sontag was given in the music salon of Chicker-

ing Hall on the evening of April 7. The singers presenting the program were Vera Murray Covert, soprano; Ruth Reynolds, mezzo-contralto; Oliver Stewart, tenor, and Horace Smithy, baritone. Mr. Sontag was at the piano. All the songs were of decided value and should be welcome additions to the repertoire of concert artists interested in compositions by Americans. The audience, which was a large one, was enthusiastic, demanding repetitions of several of the songs.

J. D.

George B. Nevin's new cantata, "The Gift of God," will be published shortly by the Oliver Ditson Company of Boston. Two of Mr. Nevin's cantatas, "The Crown of Life" and "The Incarnation," have already been favorably received.

PASSED AWAY

Charles J. Turner

WASHINGTON, April 15.—Charles Jefferson Turner, vice-president of the music firm of Ansell, Bishop & Turner Co., Inc., here, and a widely known musician, died on April 8 of pneumonia. He was connected with a number of musical organizations and was a high-degree Mason. Interment was in Congressional Cemetery.

A. T. MARKS.

Mrs. Jabez Gilbert

TERRYVILLE, CONN., April 11.—Mrs. Jabez Gilbert, organist, a graduate of the Yale School of Music in 1908, died here in her thirty-third year on April 6, after an illness of several weeks. Mrs. Gilbert was formerly an organist and choirmaster in Madison, Wis.

Marian R. Wight

WICHITA, KAN., April 11.—Mrs. Marian R. Wight, a resident of Wichita since 1870, and one of the first teachers of music in this city, died here on April 2, in her eighty-sixth year.

T. L. KREBS.

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Birthplace of Bunyan to Hear Kelley's "Pilgrim's Progress"

THE choral work "Pilgrim's Progress" by Edgar Stillman Kelley is to be given next season in Bedford, England, the historic birthplace of John Bunyan. Following the sensational broadcasting of this work at Covent Garden by the British Broadcasting Association last month with a splendid cast including Ursula Greville and John Coates, with Joseph Lewis as conductor, with the fine Midland Chorus of Wolverhampton, the composer is receiving numerous requests for a repetition of his oratorio. "Pilgrim's Progress" was the first choral work to be broadcast in London, and was heard by radio before the standard English oratorios. Mr. Stillman Kelley was highly gratified over the reception of his musical miracle play, which he went abroad to hear performed. Among the auditors who congratulated him at the close were Ewan Agnew, editor of *Punch*; Lady W. S. Gilbert, widow of the famous librettist; the Baroness de Bush, and a group of London musicians whose hospitality made Mr. and Mrs. Stillman Kelley's London stay delightful.

CHICAGO RECITALS DISCLOSE VARIETY

Whiteman Players, Braslau, Novaes, McCormack and Others Applauded

By Eugene Stinson

CHICAGO, April 11.—An interesting week of concerts brought the return of Paul Whiteman and his orchestra. The Auditorium was crowded to the orchestra pit for a program which included Leo Sowerby's new "Synconata" and other vivid works. The playing of the orchestra showed fine tonal sense and dexterity.

Sophie Braslau, contralto, appeared at Orchestra Hall on April 5, giving a long and serious program with sincerity and praiseworthy quality and employment of voice. A very large audience demanded many extra songs. Louise Lindner supplied admirable accompaniments.

Guomar Novaes in her second piano recital of the year at the Studebaker Theater on April 5 played Chopin exclusively. Her work was a consummate expression of noble and individual feeling.

Rosalind Kaplan, an excellent eleven-year-old pianist, was soloist at the Chicago Theater organ recital given last Sunday noon by Arthur Gutow, a talented musician. The young pianist played with skill and remarkably mature musicianship.

Clara Clemens sang Scandinavian and Brahms songs in her fourth historical recital at Kimball Hall on April 7. Eight of the German's masterpieces were prefaced by interesting works of Grieg, Sjögren, Rangström and others. The mezzo-soprano brought to her performance ardor and touches of beauty.

A large audience attended a concert given by the Columbia School Orchestra at Orchestra Hall on April 7. The soloists were Alfred Wallenstein, principal 'cellist of the Chicago Symphony, in the Goltermann Concerto; Parthenia Vogelbach, pianist, in Grieg's Concerto, and Raymund Koch, baritone, who sang the Cavatina from "Faust" and "The Mystic Prayer" and "Nocturne" by Oglesbee.

Twelve States are Represented at Harp Festival



Photo by Spencer & Wyckoff, Detroit

PARTICIPANTS IN NATIONAL MEETING AT DETROIT

1, Salvatore de Stefano, National Vice-President; 2, Carlos Salzedo, National President; 3, Helen Burr-Brand, President of the Michigan State Chapter and Festival Manager; 4, Van Veatchon Rogers, National Vice-President and President of the Founders' Chapter; 5, William T. Cameron; 6, Louise S. Koehne, President of the Indiana State Chapter

DETROIT, April 11.—"Harp students should be trained to become composers and be given a thorough course in piano as a preparation to entering this field," said Carlos Salzedo at the annual convention of the National Association of Harpists, which will henceforth be known as the "National Harp Festival." Twelve States were represented, New York, Pennsylvania, Michi-

gan, Illinois, Texas, Kentucky, Rhode Island, Connecticut, New Jersey, Ohio, Indiana and Ontario, Can. Two leading questions were discussed when Mr. Salzedo touched on scholarships and the disposition of the scholarship fund. Three scholarships were established: one to be given in Indianapolis, one in Providence and the third in Detroit. A musicale was a feature of the annual banquet given in the Hotel Statler. Van

Veatchon Rogers, toastmaster, Murry Kyle, Charles Frederic Morse, Salvatore de Stefano and Carlos Salzedo participated. Helen Burr-Brand was in charge of local arrangements. The annual meeting next year will be held in California, either in Los Angeles or San Francisco. As usual, the officers will be elected at the headquarters of the organization in New York when the board of directors meets later in the month.

The orchestra, under Ludwig Becker, played with well balanced tone.

John McCormack gave a recital at Orchestra Hall on April 8, assisted by Lauri Kennedy, 'cellist, and Edwin Schneider, accompanist. In a performance of the César Franck "Panis Angelicus" the three were assisted by Walter P. Zimmerman, organist. Mr. McCormack, in flawless vocal condition, sang Bach arias and works by Respighi and others, revealing anew the innate beauty of his voice. Many encores were called for by a large audience.

Julius Bledsoe, Negro baritone, disclosed outstanding excellence in his local debut at Kimball Hall on April 9. Mellowness and warmth of voice were displayed in songs of many languages.

Miriam C. Kornmann, soprano, and Emmy Brady, pianist, were heard at the Fine Arts Recital Hall on April 9. The singer has a remarkably beautiful voice which she employs with intelligence. The pianist showed a forceful and vitalizing style and good tone and coped well with technical difficulties.

Karin Branzell Falls on Stage Stairway in Metropolitan "Samson"

Another minor accident in the series that have befallen Metropolitan Opera stars occurred on Friday night of last week when Karin Branzell, Swedish contralto, tripped on the steps leading to her Philistine palace in Act II as she was making her exit. The mishap was so slight that the audience hardly took note of it and the singer continued with the scene, having suffered only slight bruises.

Marie Sundelius, soprano, will be heard in concert in Keene, N. H., on May 22, and on the following night will give a recital in Brooklyn.

Plan Second Opera Series for Los Angeles in Fall

[Continued from page 1]

formerly connected with the Los Angeles Opera Association.

According to announcements made this week, contracts have been signed for appearances next autumn by the following artists: Claudia Muzio, soprano, and Tito Schipa, tenor, both of the Chicago Civic Opera; Marguerite D'Alvarez, contralto; Riccardo Stracciari, baritone, and Marcel Journet, French bass.

The staff of the organization will include Pietro Cimini, conductor, and Giacomo Spadoni, assistant conductor, who will be in charge of casts and chorus; and Armando Agnini of the Metropolitan Opera, who will be stage manager.

The repertoire, as announced in advance, includes Montemezzi's "Love of the Three Kings," Vittadini's "Anima Allegra," and among familiar works "Samson et Dalila," "Tosca," "Aida," "Trovatore," "Martha," "Romeo and Juliet" and "Manon."

In addition to the singers named, three or four artists of international renown will be engaged if present negotiations are successful. Excellently routinized singers from Chicago and New York opera companies will be brought here for secondary rôles, which will be shared with the most qualified

resident artists of Los Angeles. Local singers will have opportunities not only for appearances here but will also be engaged for performances in San Francisco.

A permanent all-Los Angeles chorus is being formed by Mr. Bevan. For the first time in local grand opera history this chorus will be remunerated and given the advantages of a free opera school where stage deportment, French, Italian and German will be taught during ten months a year in preparation of future repertoire.

It is planned to provide opera prices within the reach of all, owing to the large seating space in the new theater. The Olympic Auditorium, at present under construction at Eighteenth Street and Grand Avenue, will have capacity of 6000 and will represent the latest achievement in modern theater technique and construction for the convenience of the public.

The building and investiture of a beautiful theater is financed by M. Danziger and his associates. Especial attention in stage construction is given to operatic productions, both as to scenic and acoustic effects, and the deep orchestra pit will hold from seventy-five to ninety players, according to needs.

BRUNO DAVID USSHER

Cecil Arden, mezzo-soprano of Metropolitan, will be heard in recital at McComb, Miss., on April 20 and Hattiesburg, Miss., May 21.

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